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THE ART OF VOCALIZATION

Preparatory Course

A Series of Graded Vocal Studies for all Voices, selected from the Works of Celebrated Masters, and edited by

EDUARDO MARZO

SOPRANO
MEZZO-SOPRANO
ALTO
TENOR
BARITONE
BASS

OLIVER · DITSON · COMPANY

PREPARATORY COURSE

TO

THE ART OF VOCALIZATION

A graded series of Exercises and easy Vocalises for beginners and for all voices selected from the works of Abt, Bordese Concone, Lamperti, Lütgen, Marchesi, Nava Panofka, Panseron, Randegger, Sieber & others

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Compiled and Edited by

EDUARDO MARZO

SIX VOLUMES

SOPRANO
MEZZO-SOPRANO
ALTO
TENOR
BARITONE
BASS

Oliver Ditson Company, Boston

Chas. H. Ditson & Co. Lyon & Healy J. E. Ditson & Co.
New York Chicago Philadelphia

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Oliver Ditson Co.
April 4, 1908.

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PREPARATORY COURSE

TO

THE ART OF VOCALIZATION

GENERAL PREFACE

OUR object in these volumes is to place before teachers and students all the best material available for a *Preparatory Course of Singing* before proceeding to the higher course, *The Art of Vocalization.* Each voice receives special consideration in a separate volume. While it may be true that for all women's voices, at least, the compass to be treated at first should be nearly the same, it is just as well to have the exercises and vocalises arranged in the keys that are best adapted to each class of voice, in order that they may be taken up as soon as the voice shows its true character. Much has been said in regard to the proper treatment of the voice. Many ideas have been promulgated and many systems have been written on the subject. But we would much rather leave this matter entirely to the teacher. Our province in this course is simply to aid him in his work by placing within his reach exercises and vocalises progressively and systematically arranged, which will serve to pave the way to *The Art of Vocalization.*

The time to be spent in this course depends entirely upon the aptitude and diligence of the pupil. As we give no arbitrary *rule,* neither do we state any exact *time* for this course. All we will say is that the work herein expounded should be thoroughly mastered before attempting the study of *The Art of Vocalization.* With the exercises, which are meant to promote facility of execution as well as gradual growth of the voice and breath endurance, we give a number of vocalises, starting with the easier ones and gradually leading up to those which commence *The Art of Vocalization.*

We have omitted in this course the marks for breathing; for while the slurs indicating the proper phrasing may be taken as a guide to where it will be best to take a respiration, yet we leave this matter also to the teacher, who is the best judge of this, especially with young voices.

As a rule, there is very little variety in all the exercises given by the different composers. Excepting, perhaps, in the order given and some slight modification of rhythm and key, they are similar; and, while we do not actually disapprove of any, we have selected only those which we consider the *best.*

The progression in which we have arranged the exercises is according to our views and judgment, and is the result of a long experience. As it agrees with the plans already set forth in *The Art of Vocalization,* and is approved by many, we trust that this course will meet the requirements of teachers and students.

For beginners, at least, we are in favor of the vowel sound of *ah* for these studies; but it will be an easy matter, if preferred, to use other vowel sounds or any syllable. Among the many given by composers and in methods, it is difficult to properly select. Therefore we suggest as the simplest and the one which has certainly given the best results, the old Italian way of using only the sound of *ah*. For everything that pertains to placing of the voice, tone formation, proper mode of breathing, and, in fact, all that is necessary to be known or done for the cultivation of the voice, we refer both teachers and pupils to the excellent books on the art of singing by Panseron, Lablache, Garcia, Randegger, Sieber, Panofka, Mme. Marchesi, Lamperti, and others.

While the last word has not yet been said on this subject, and as, in the course of time, there may be found new ways and means for the improvement of the art of singing and cultivation of the voice, we limit ourselves to the giving of the material necessary to assist the work of the teacher and pupil. We trust that our efforts in this direction will meet with the same gratifying success which has attended our *Art of Vocalization*.

E. Marzo.

New York, January, 1908.

PREPARATORY COURSE

TO

THE ART OF VOCALIZATION

SOPRANO

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PREPARATORY COURSE

TO

THE ART OF VOCALIZATION

SOPRANO

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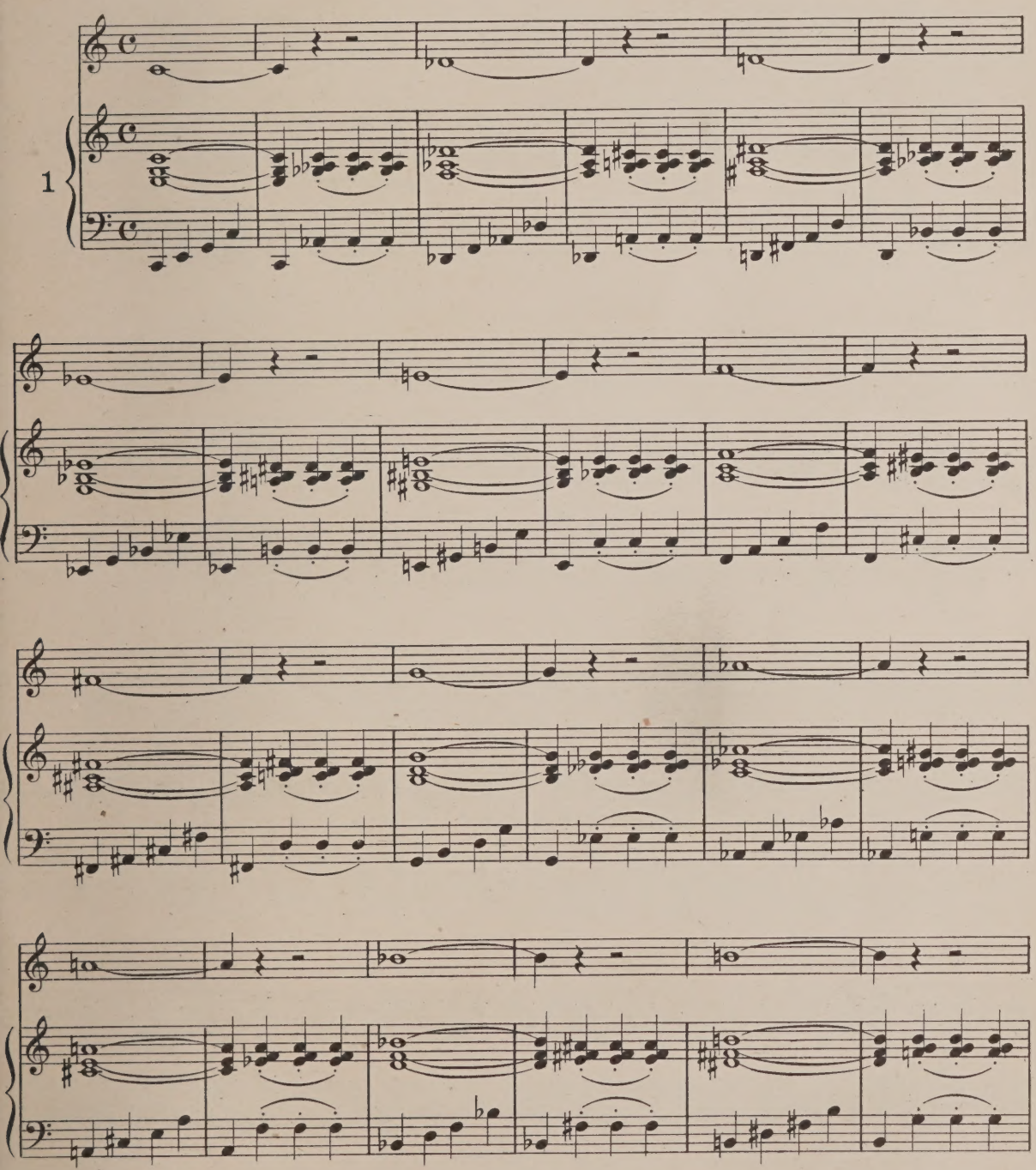
PREPARATORY COURSE
TO
THE ART OF VOCALIZATION
SOPRANO
PART I
Scales, Arpeggios, Embellishments, etc.

PREPARATORY TO SCALES

Edited by Eduardo Marzo

F. ABT



N.B. In order to prevent cramping of the body and consequent obstruction of breathing, the pupil is advised to sit rather high when practising.

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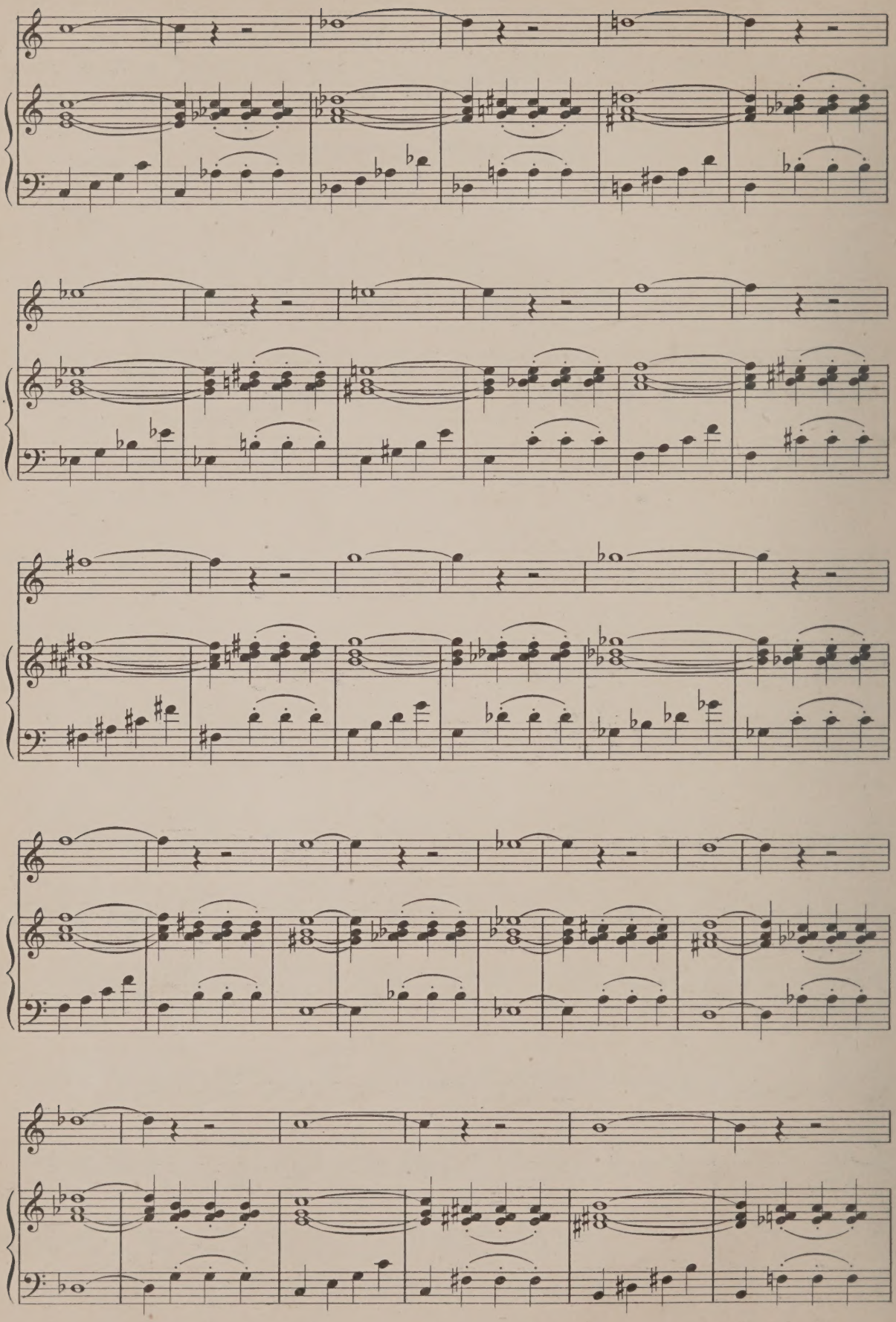

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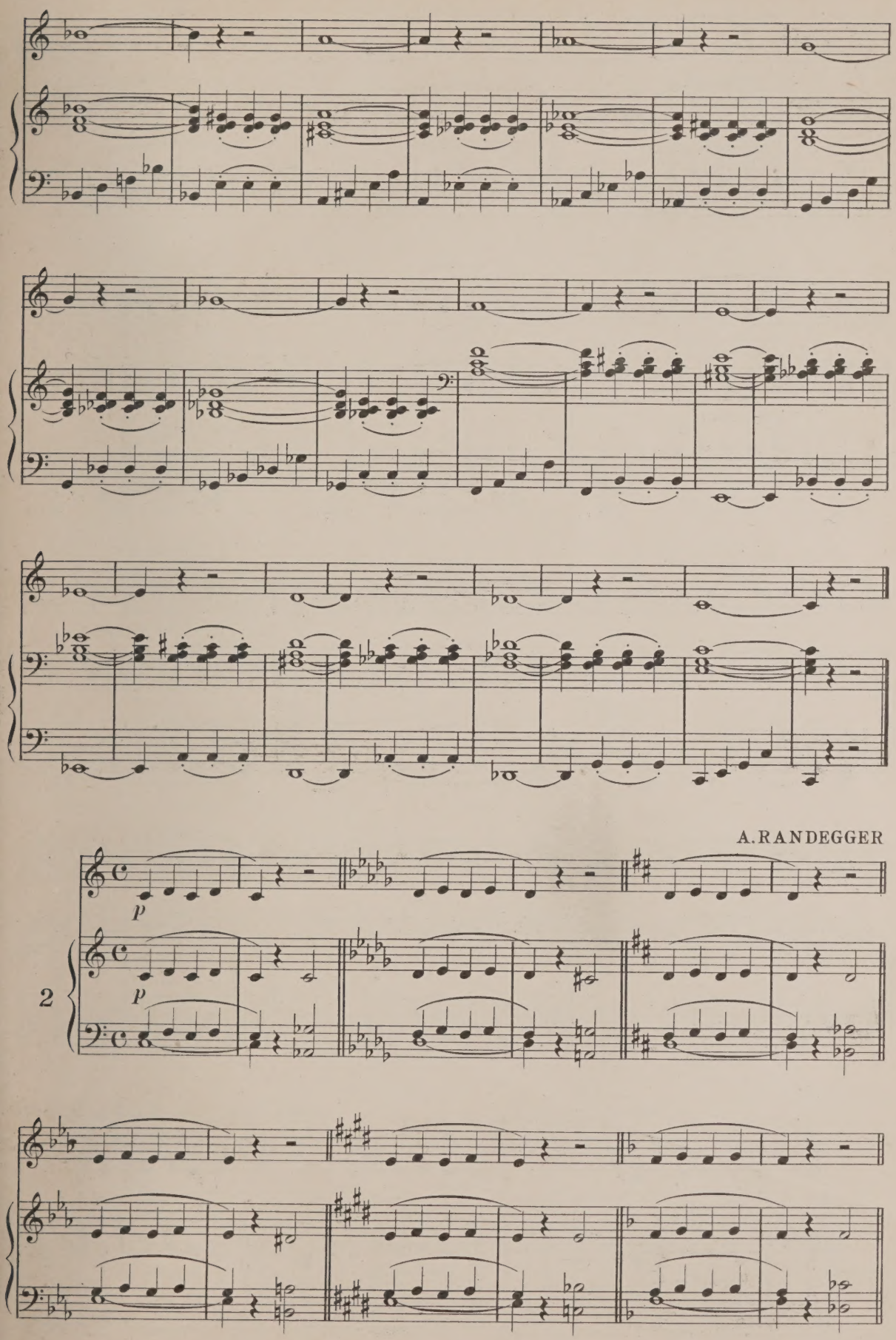
A. RANDEGGER
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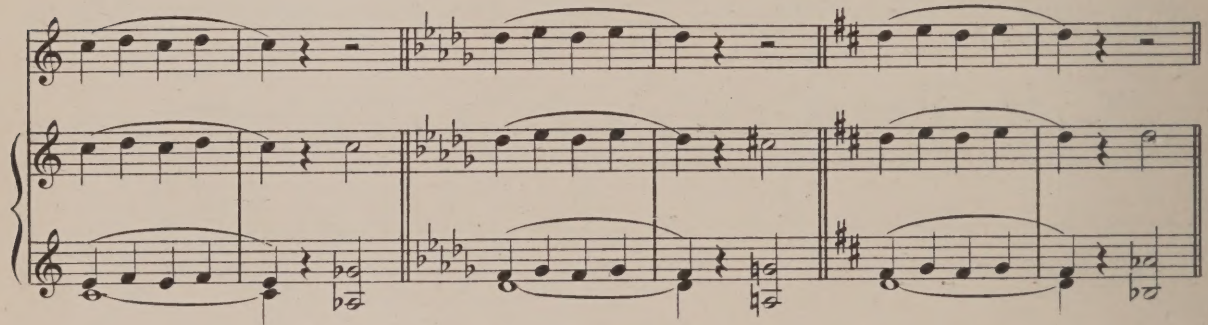
p
2



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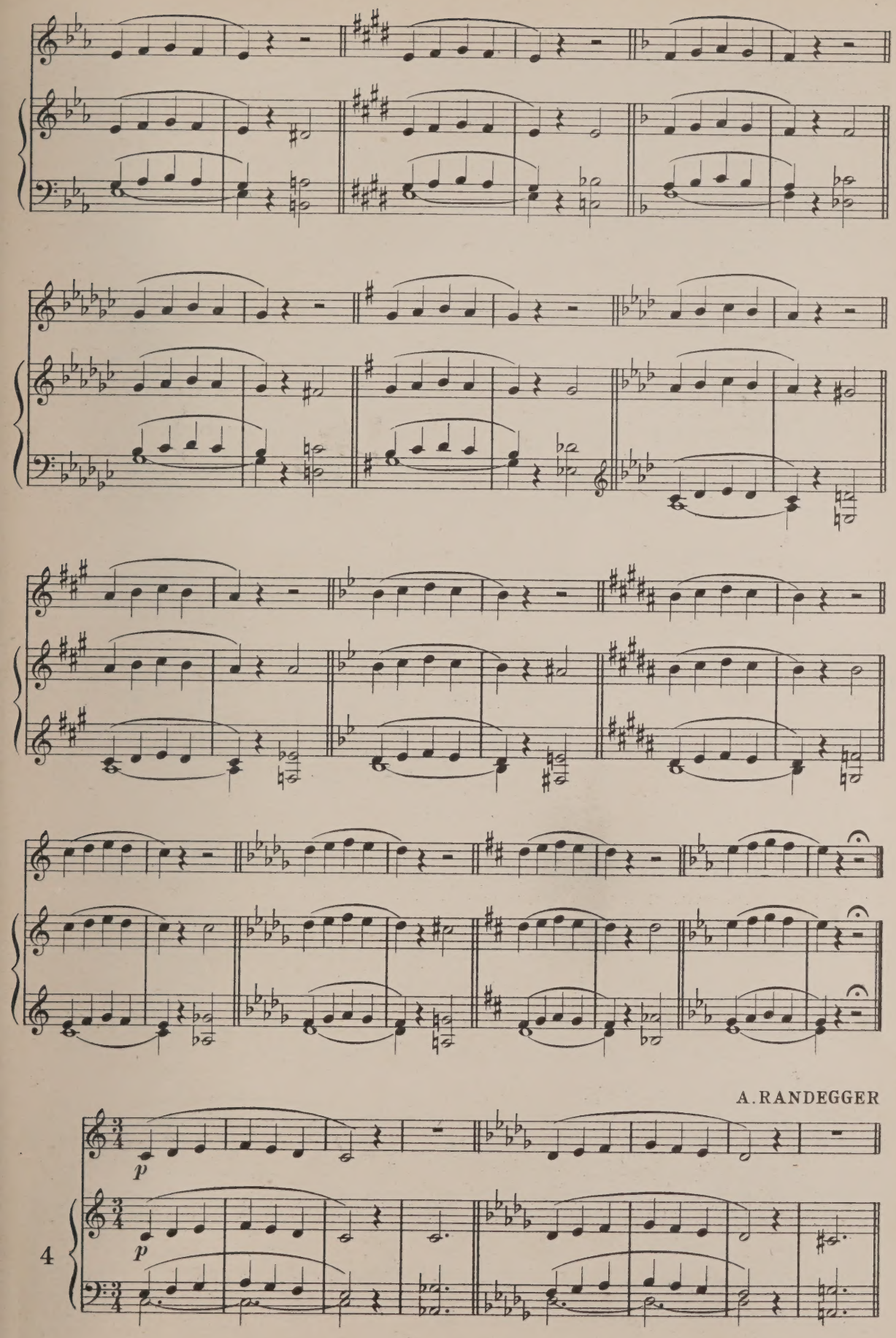
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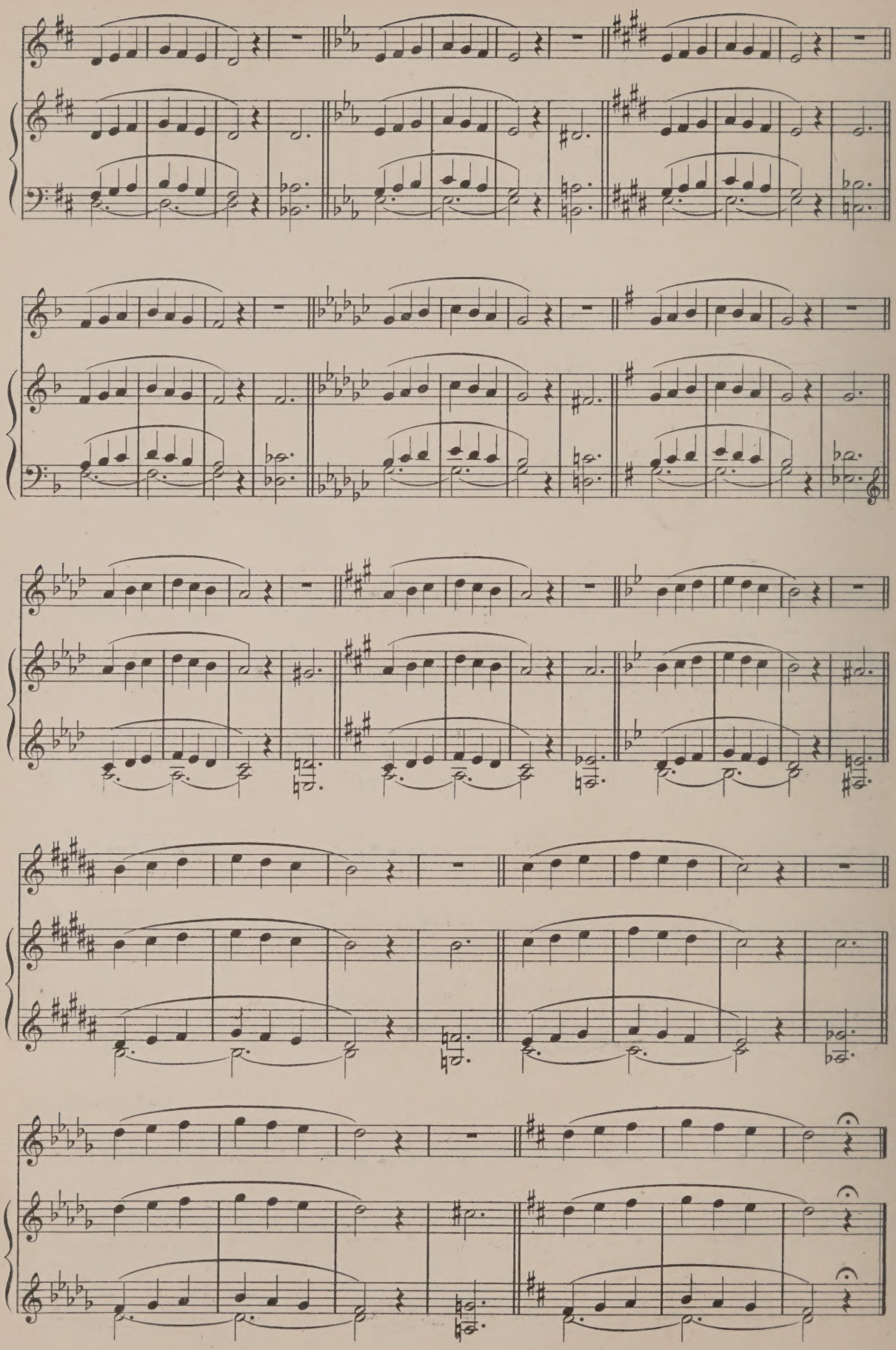

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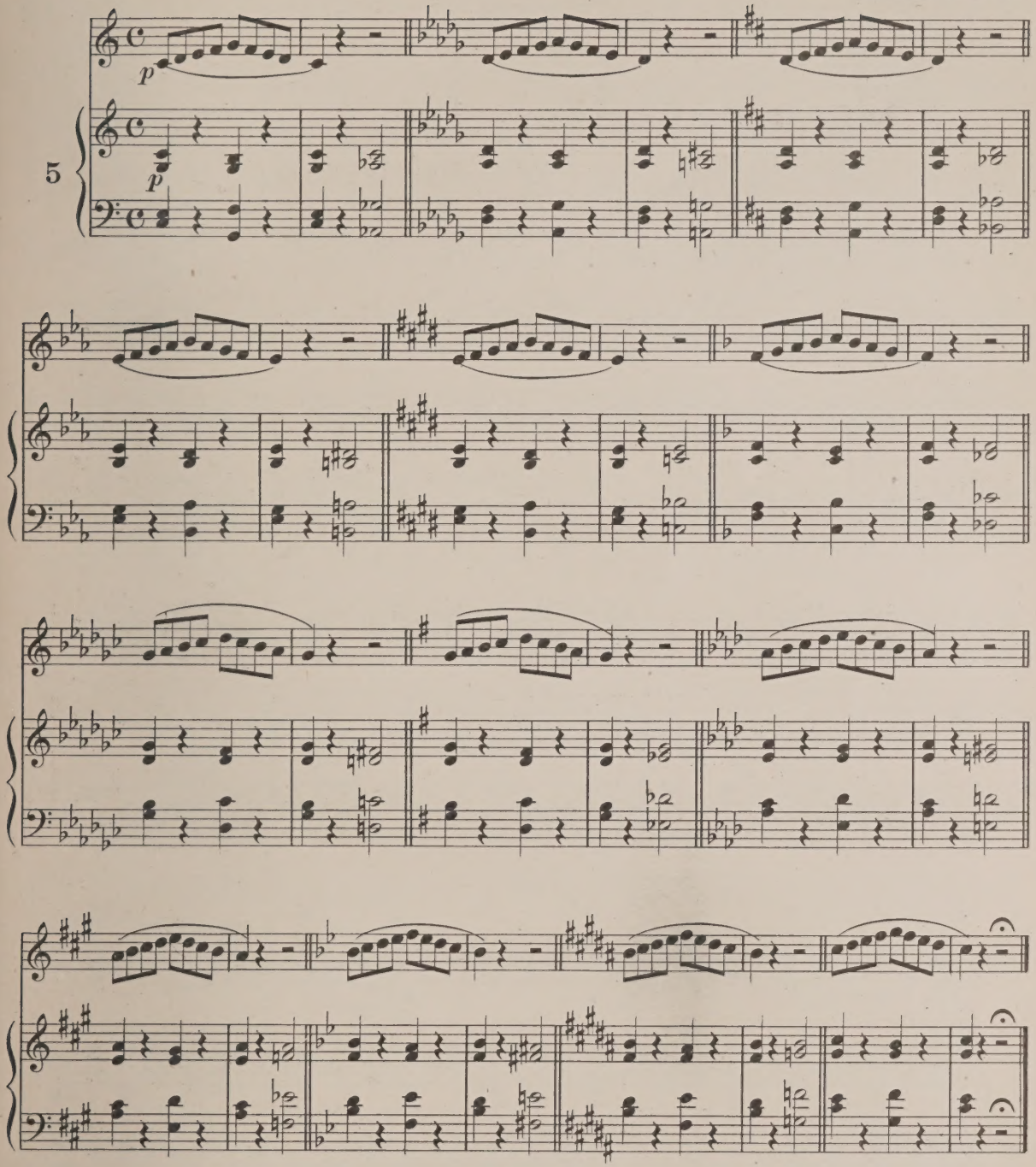

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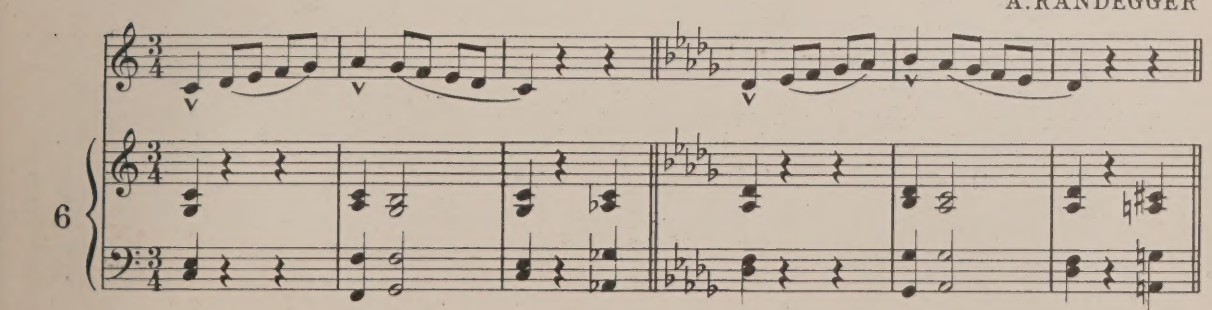

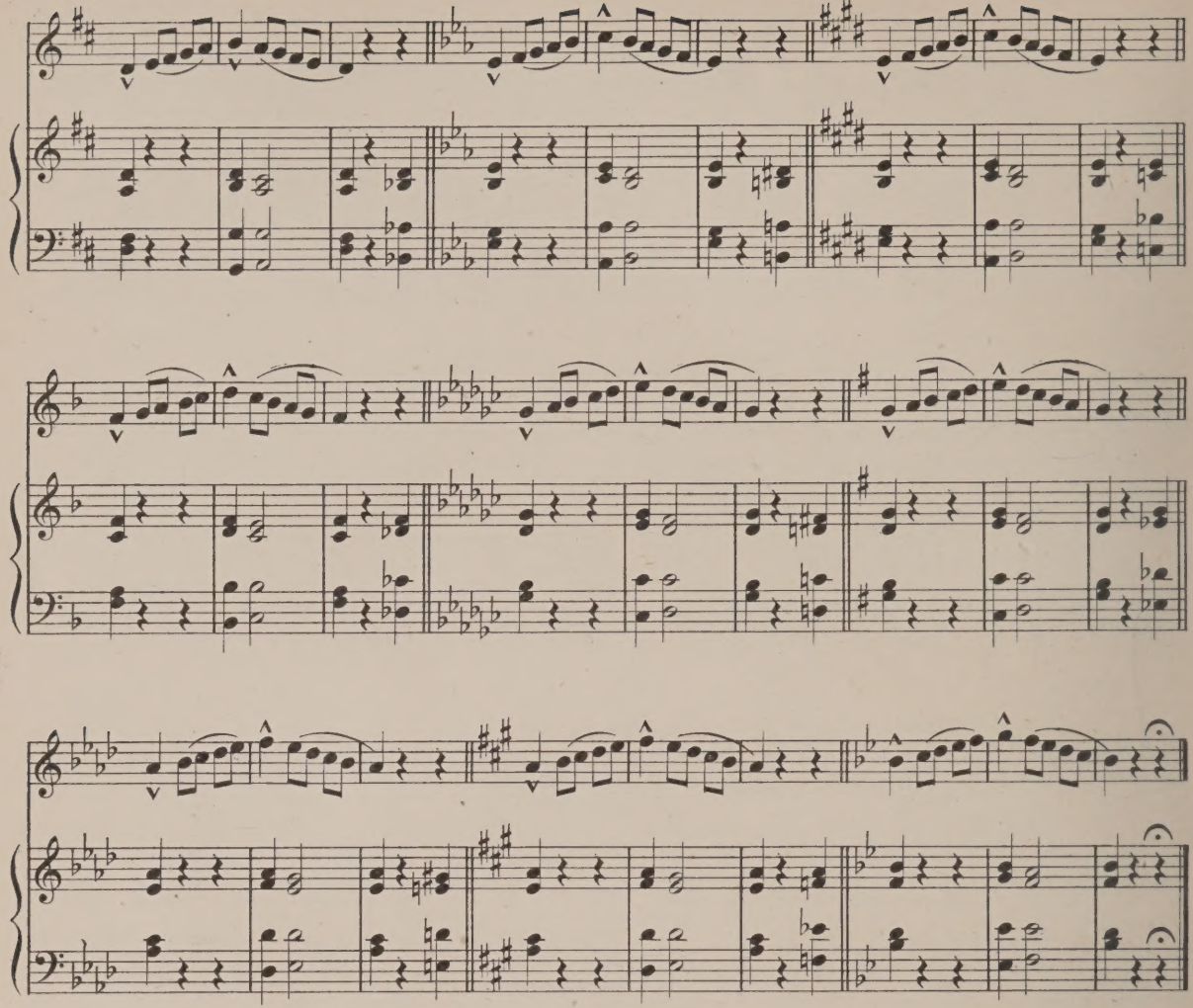

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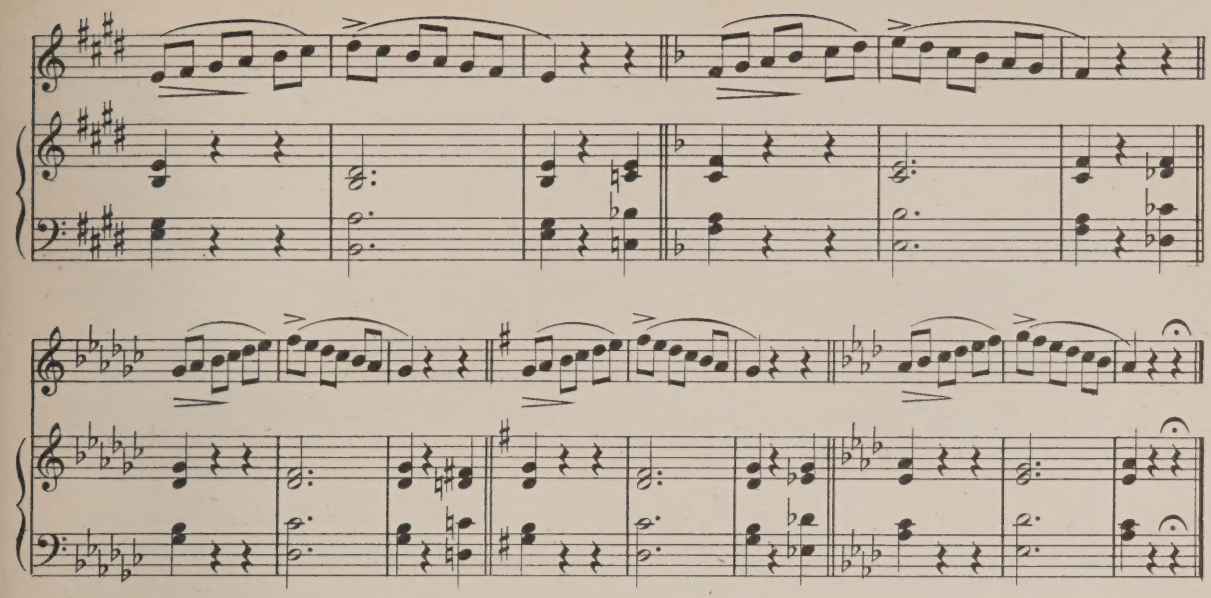
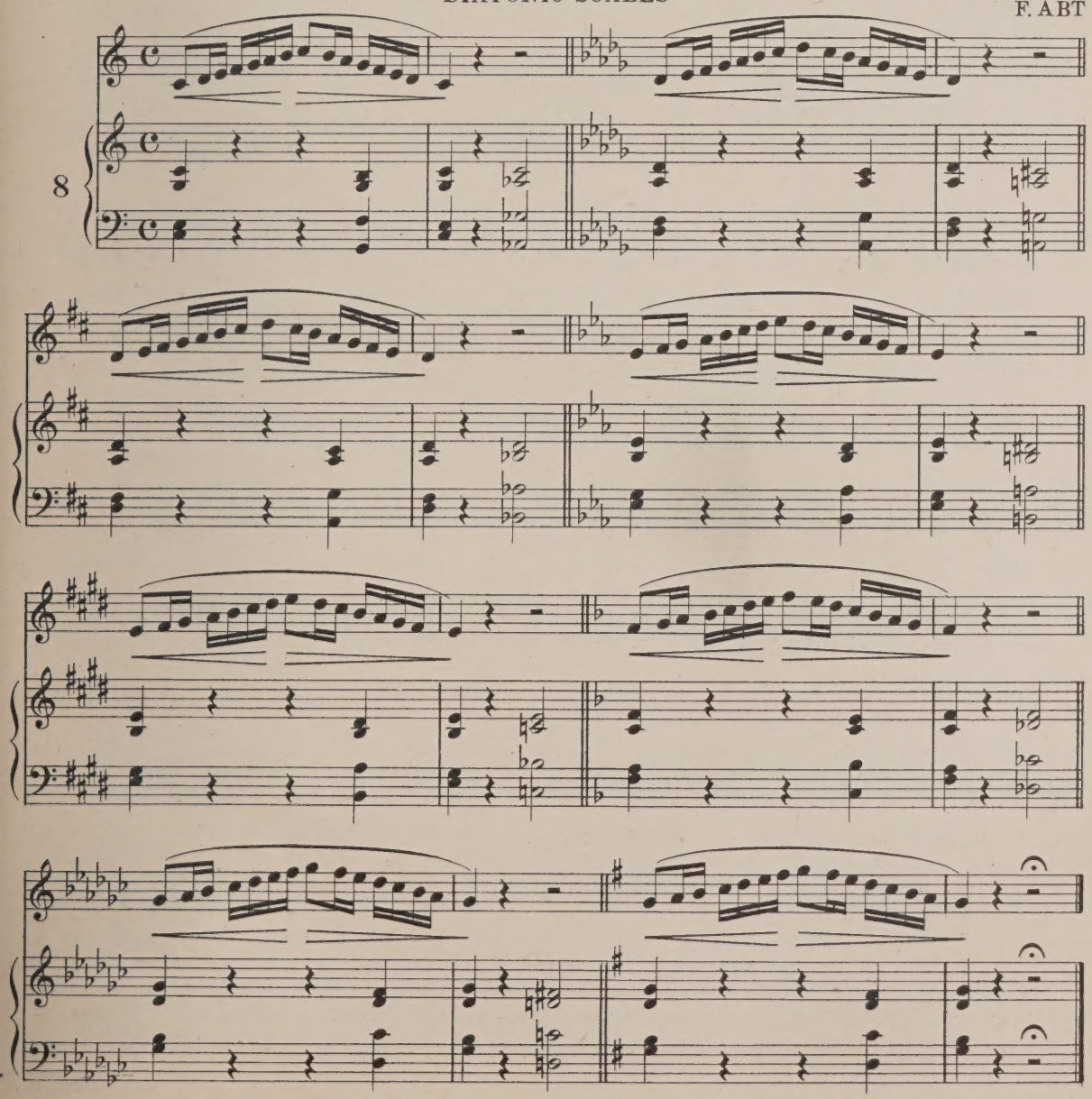


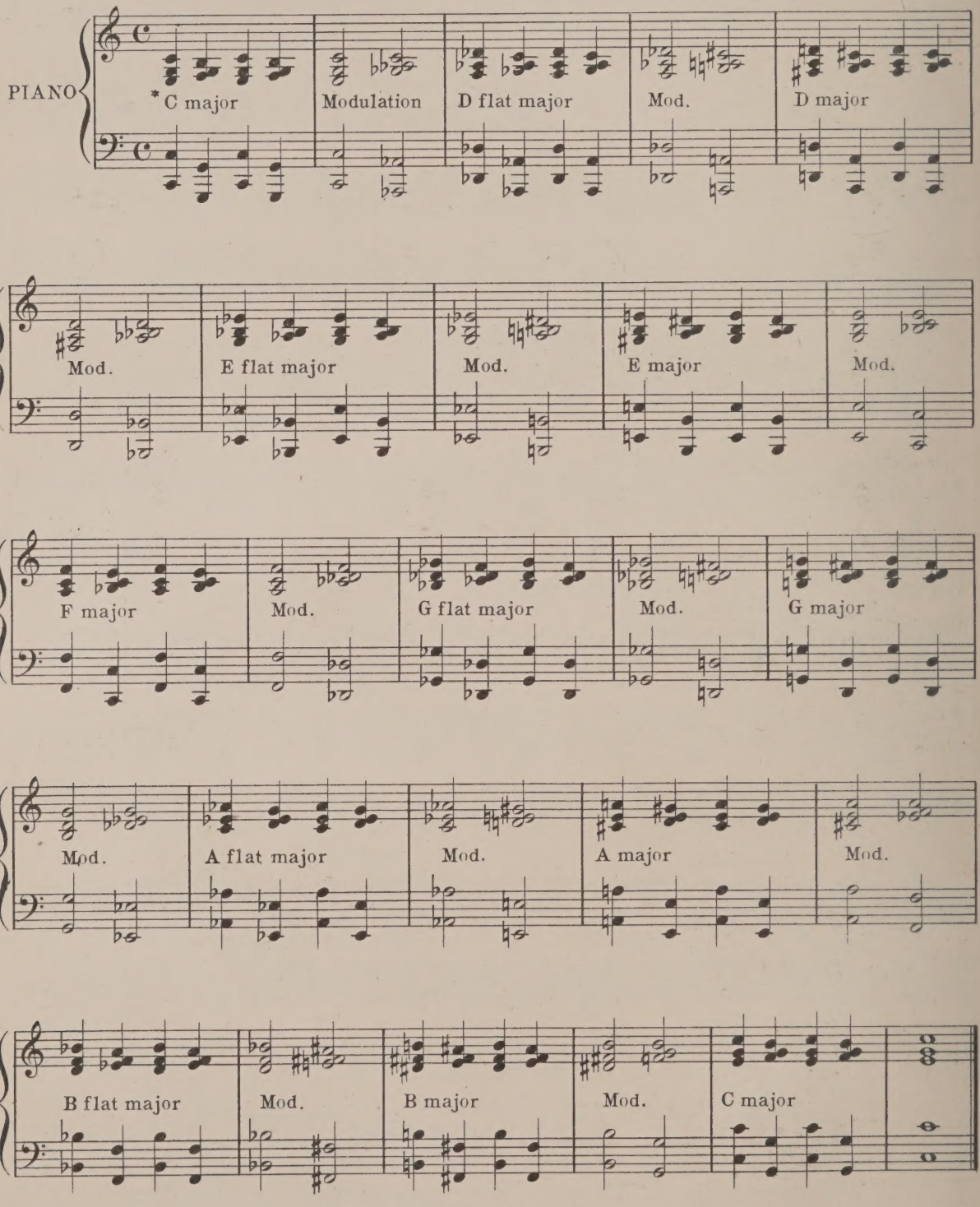
DIATONIC SCALES

F. ABT



Common chords of all keys, and scheme of chromatic modulation through all the major keys, from C to C. The pupil should memorize these chords and the chromatic modulation as well, in order to be able to play entire exercises in any key desired, or carry various scale or other passages progressively (chromatically) from one key to another, up or down.

MODULATION SCHEME



**By playing E flat instead of E natural in C chord, we obtain the chord of C minor, and by playing the third of* each *tonic triad (first chord in each key) a half-step lower, a series of modulations through minor keys is produced.*

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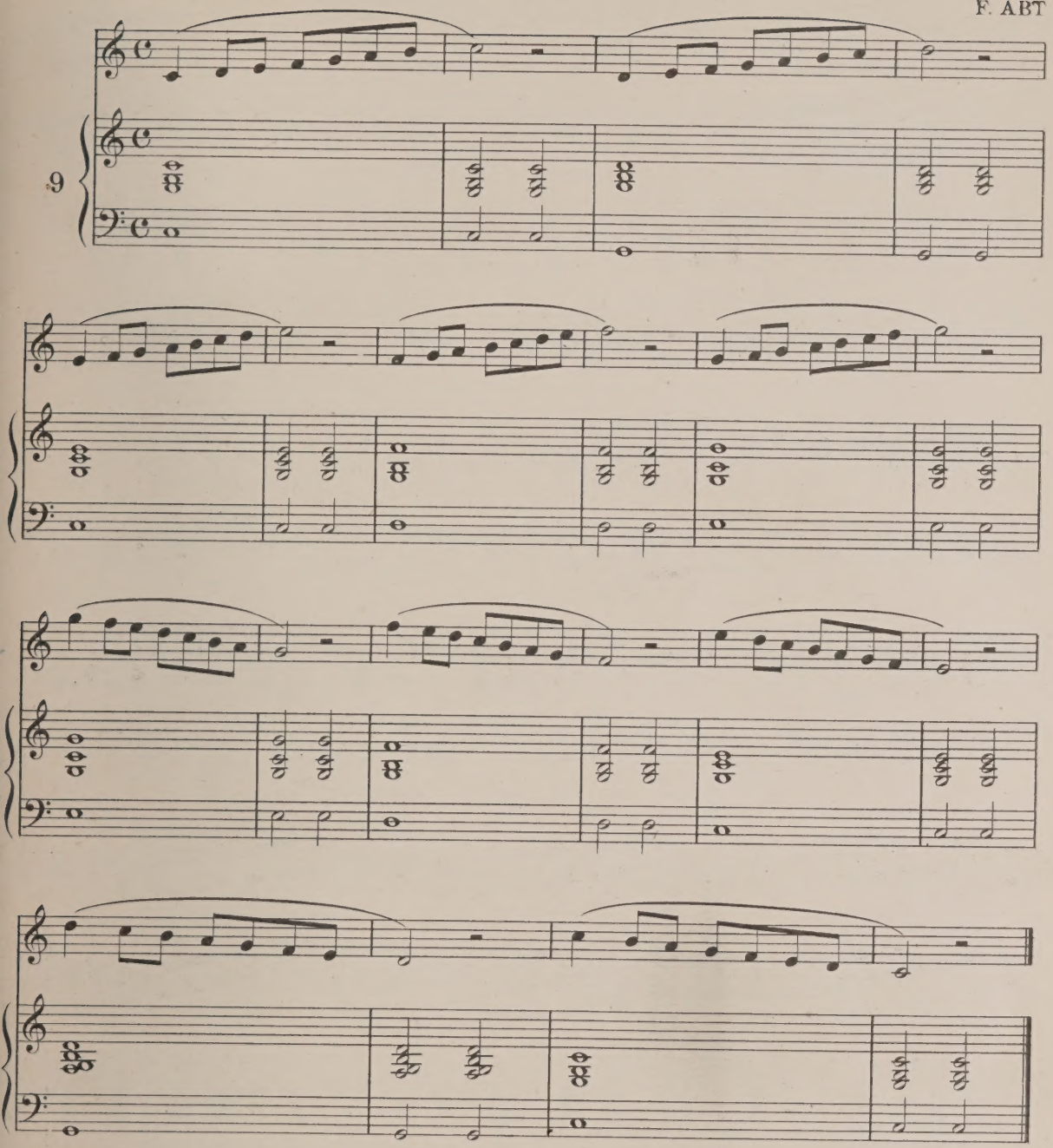
F. ABT



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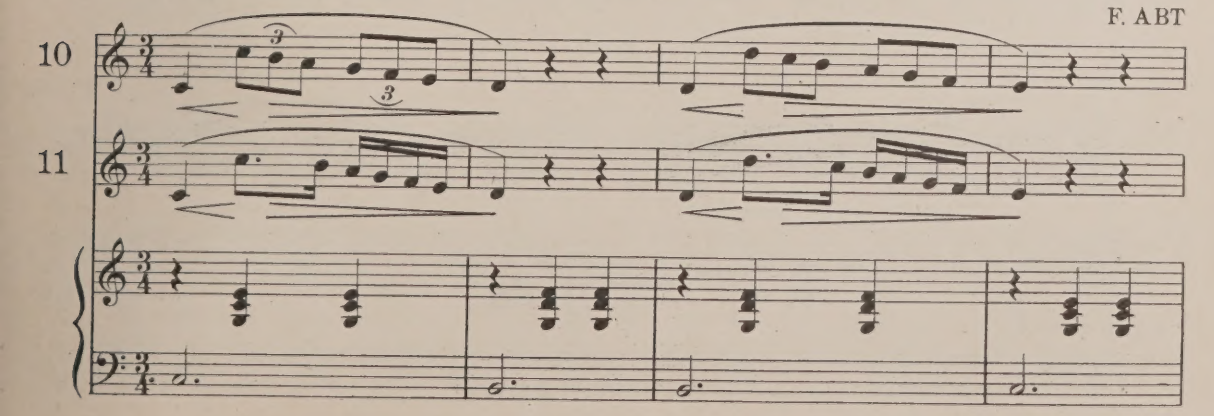

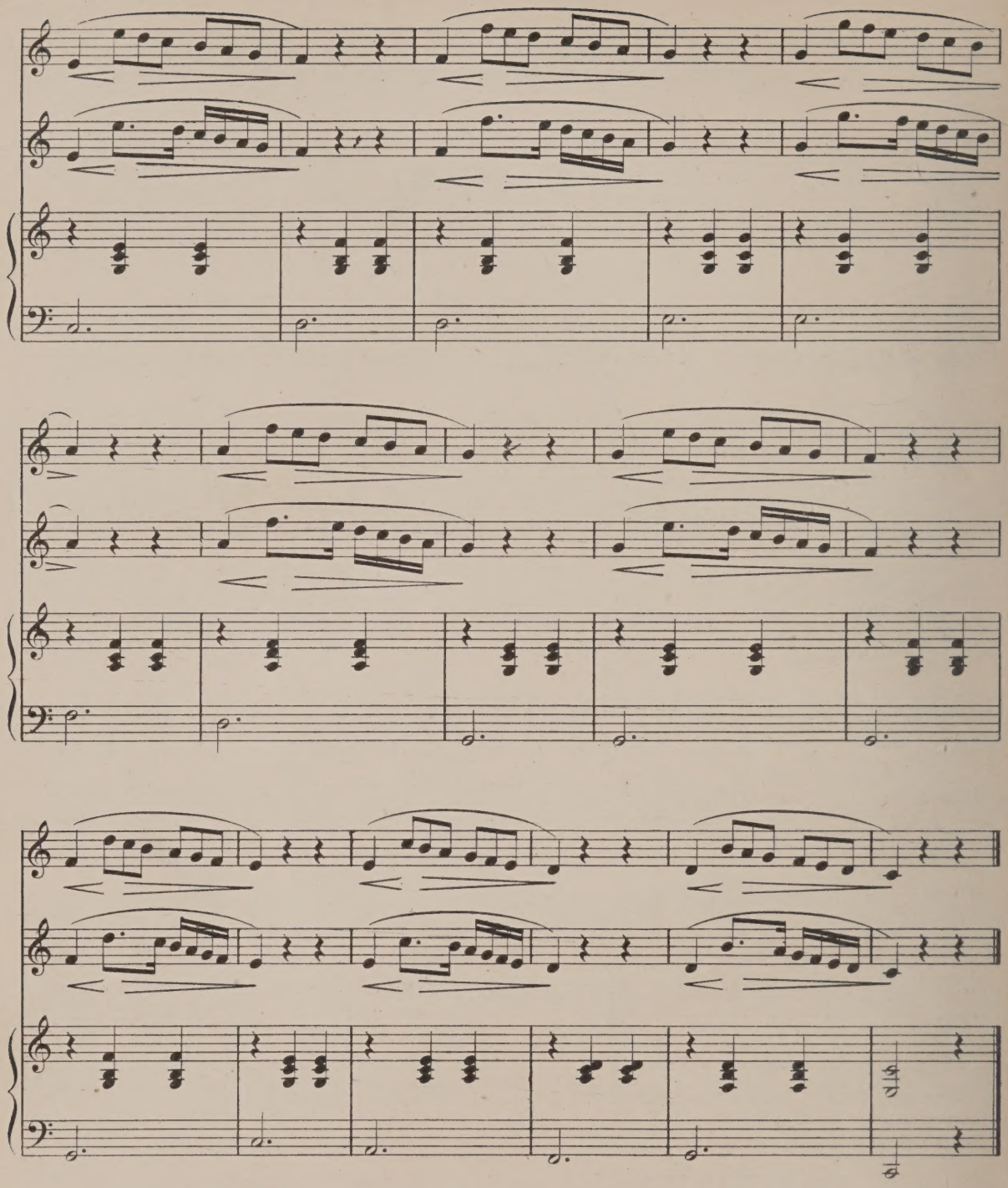

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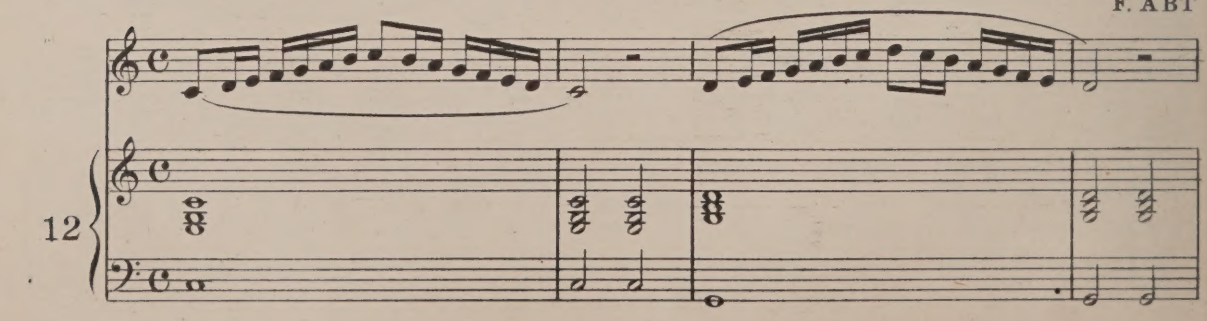

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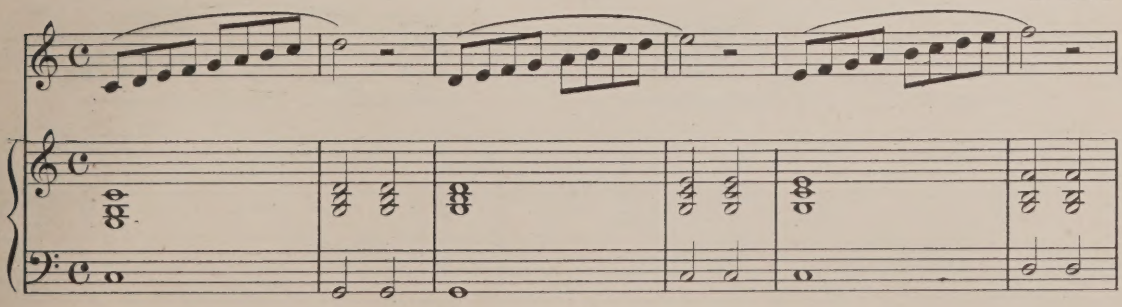

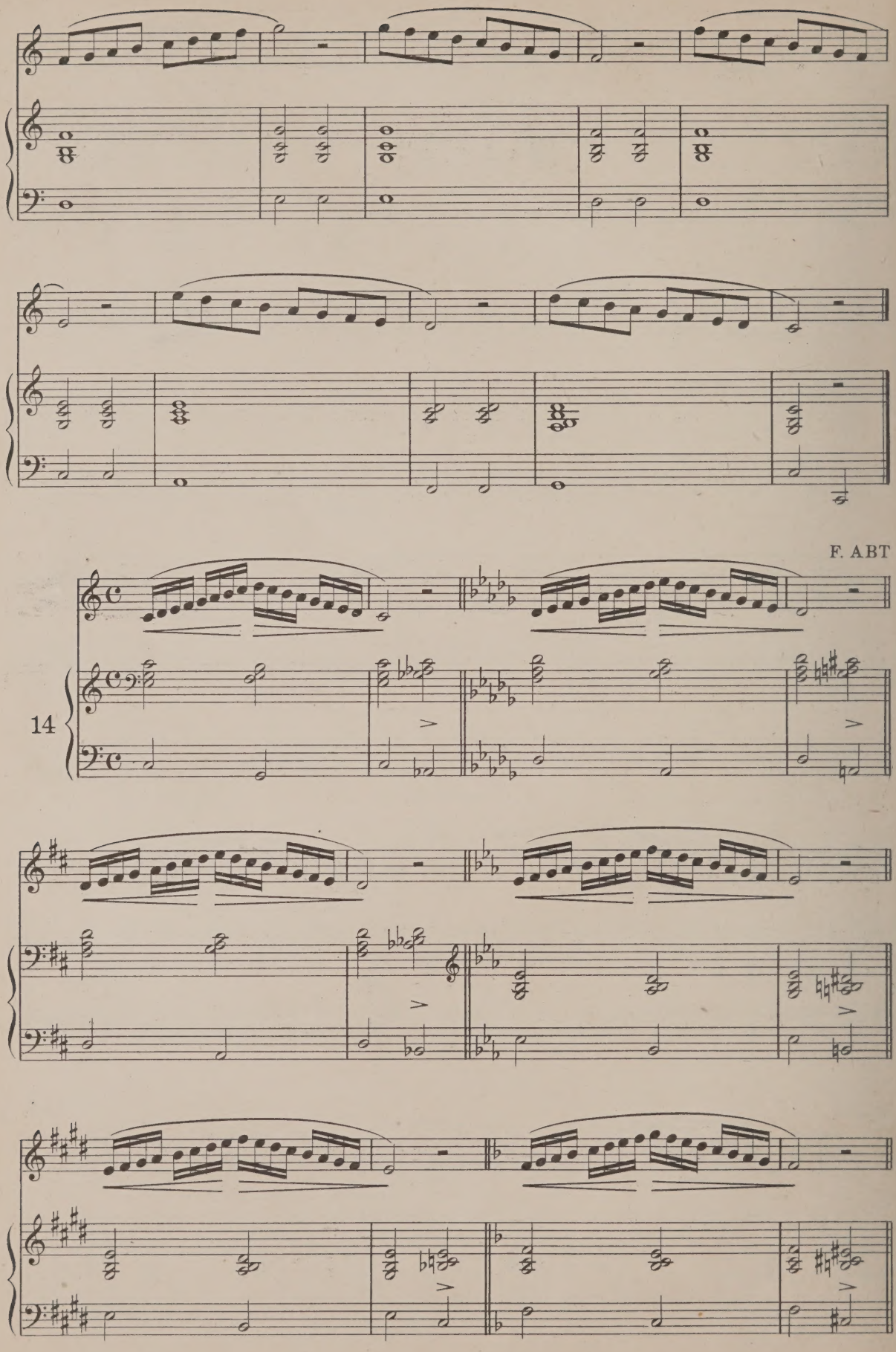
F. ABT
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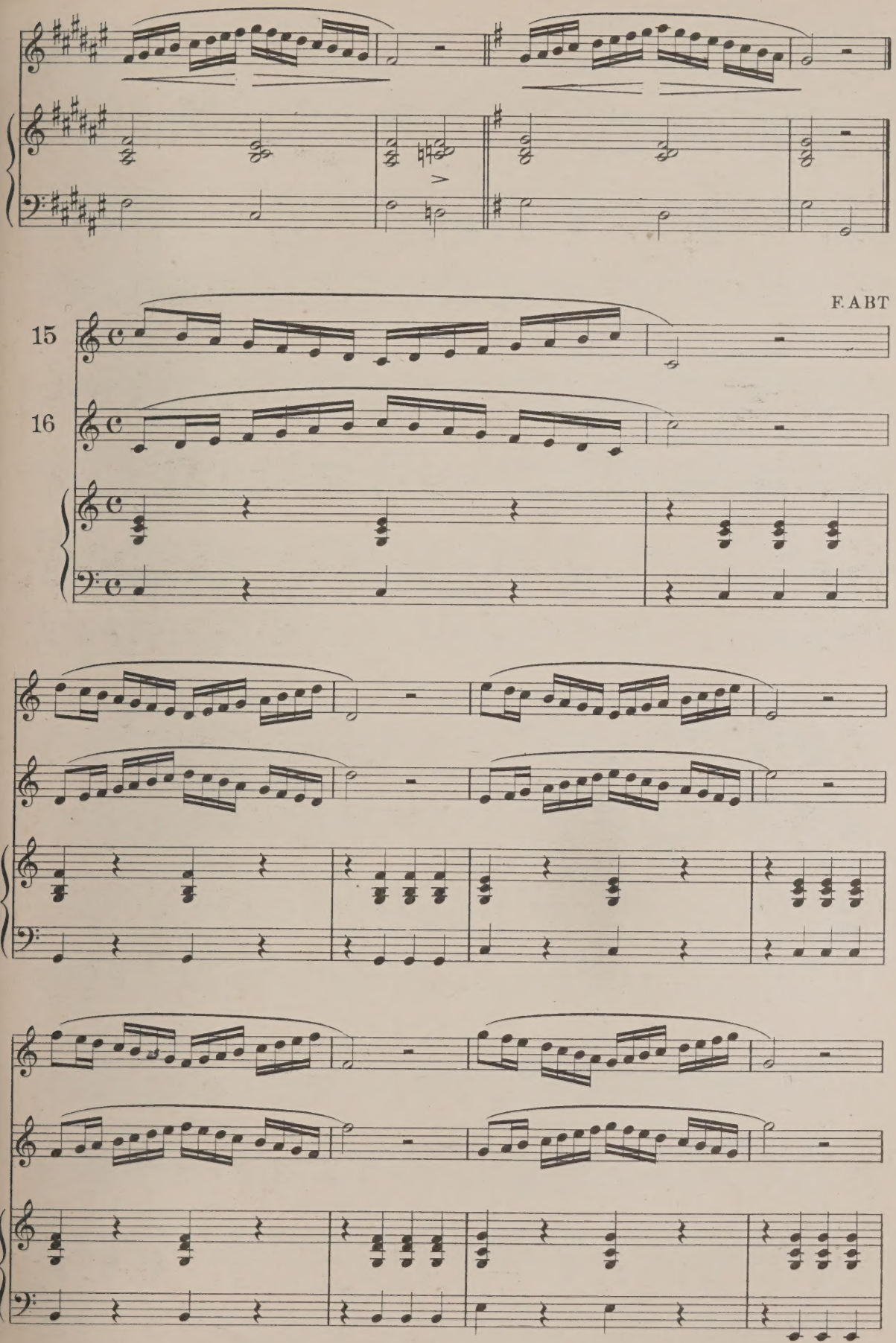
F.ABT
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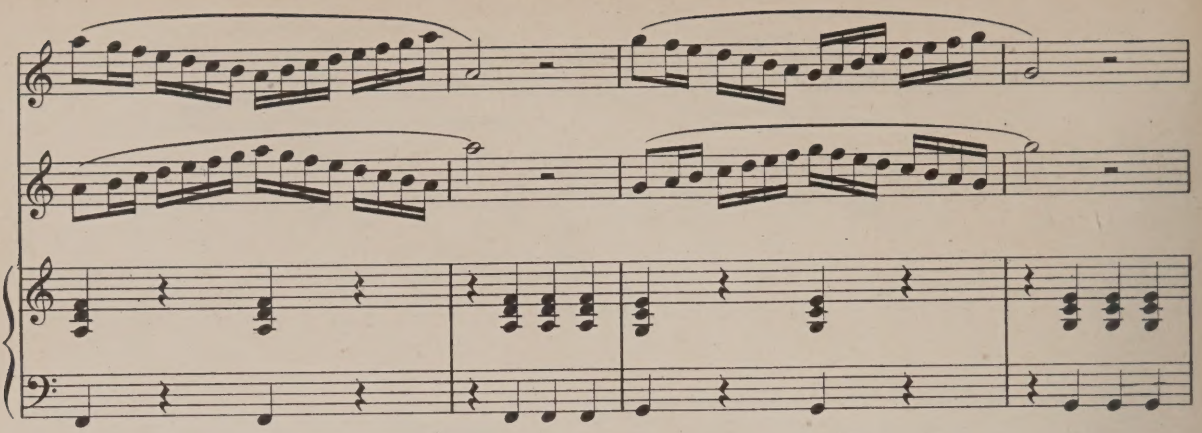

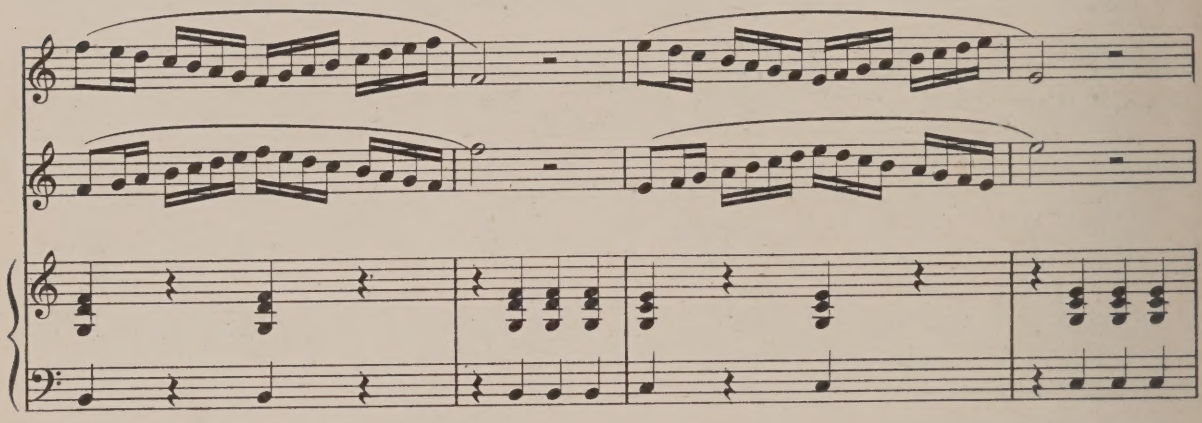

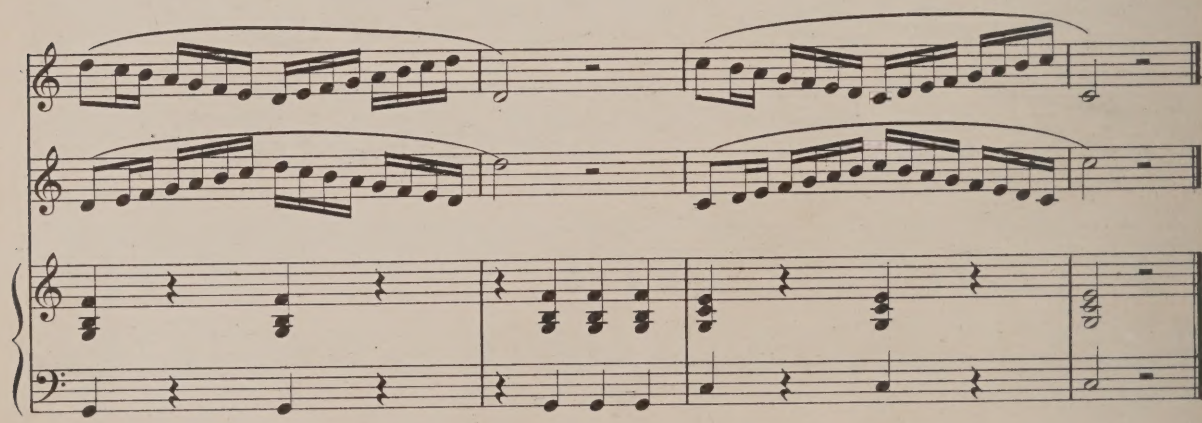

F. ABT

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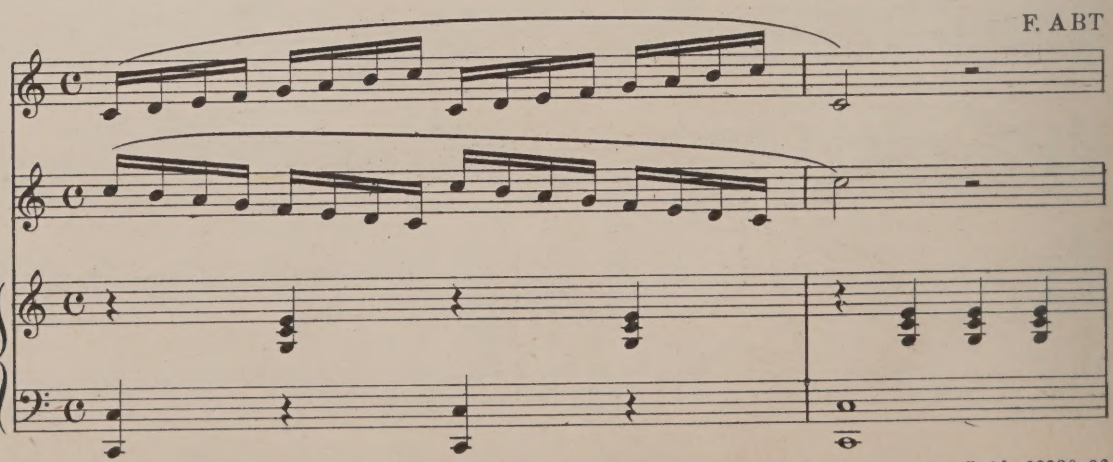

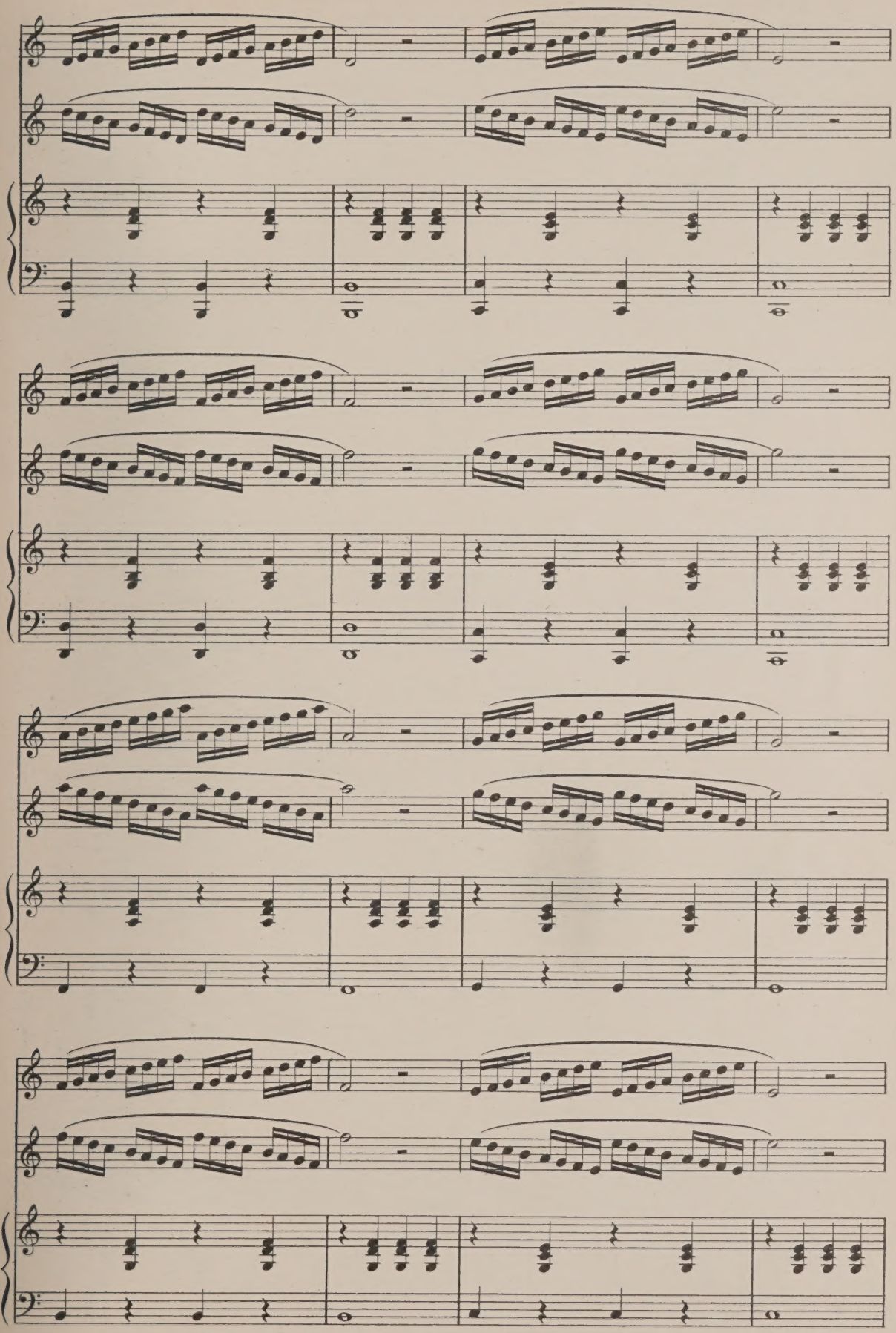

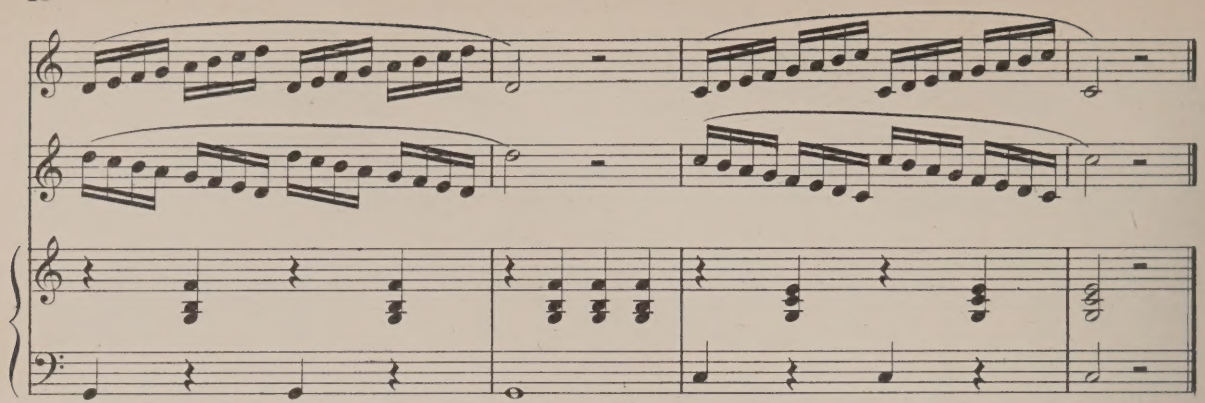

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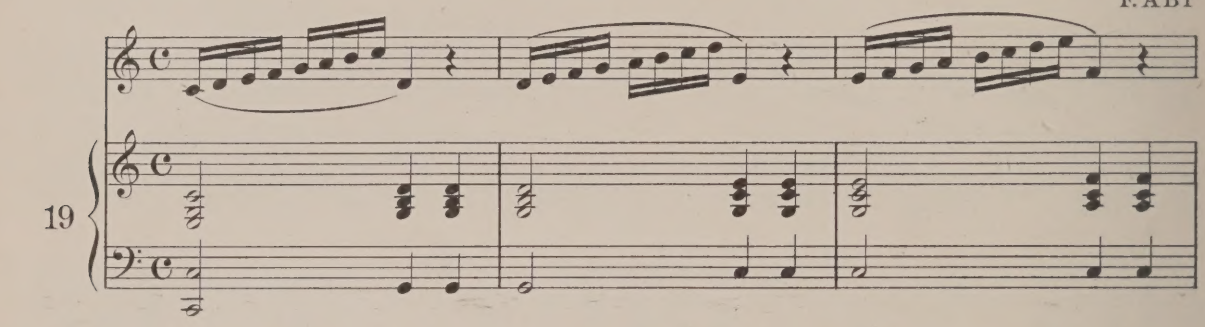

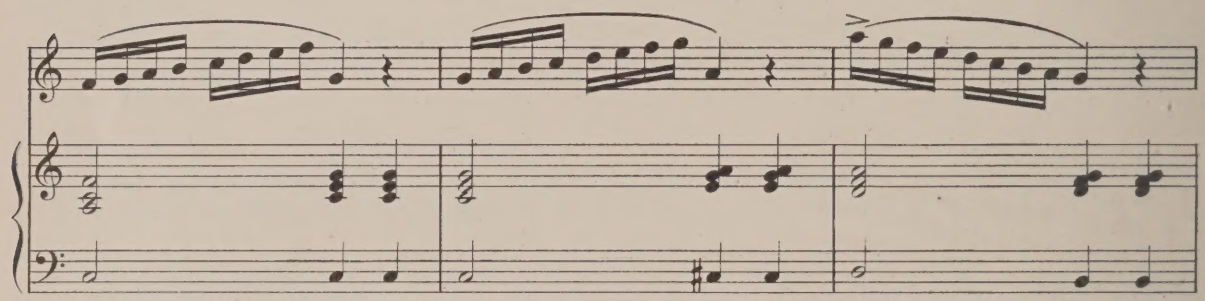

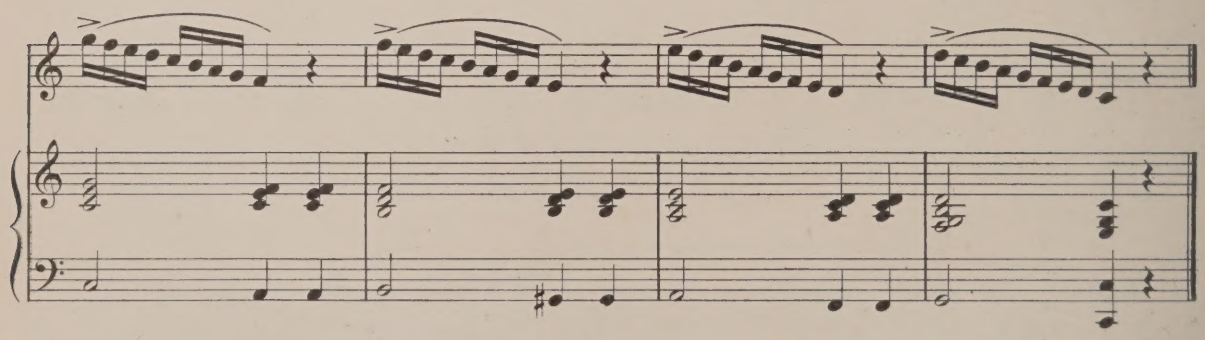

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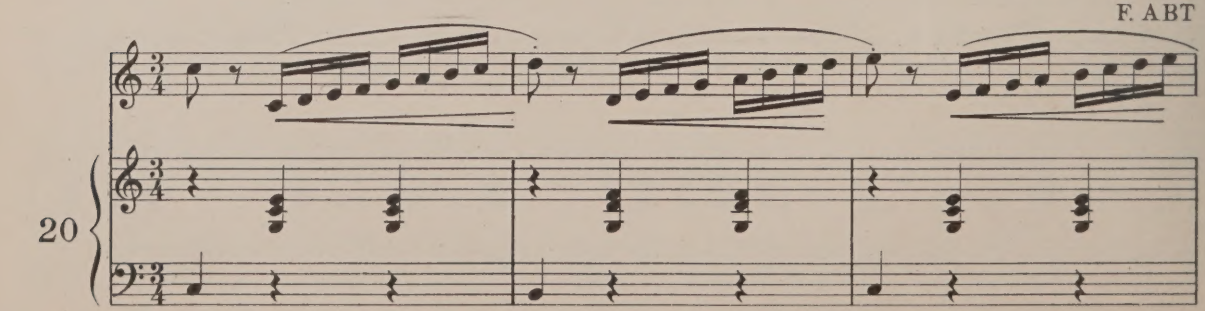

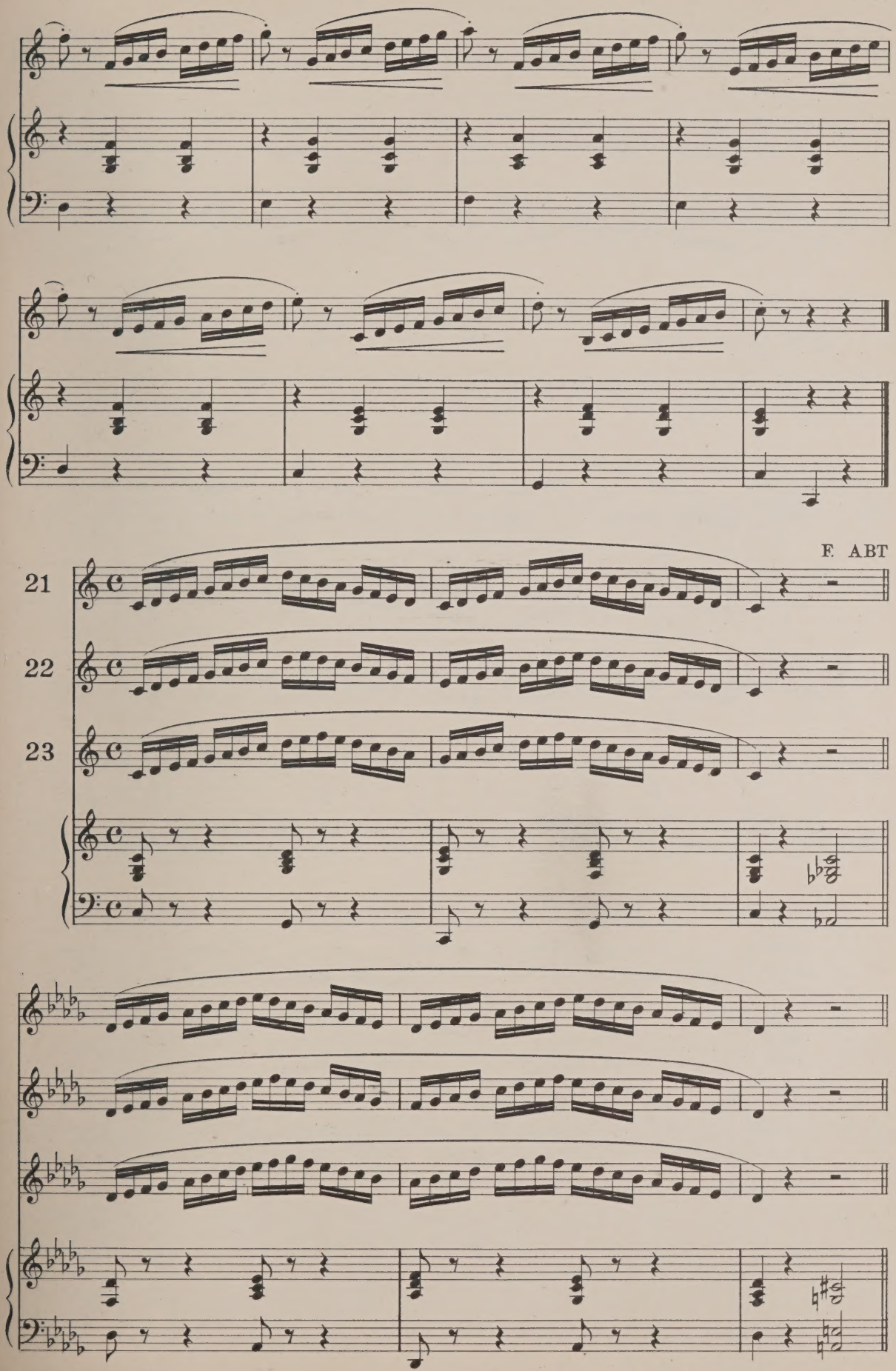
F. ABT
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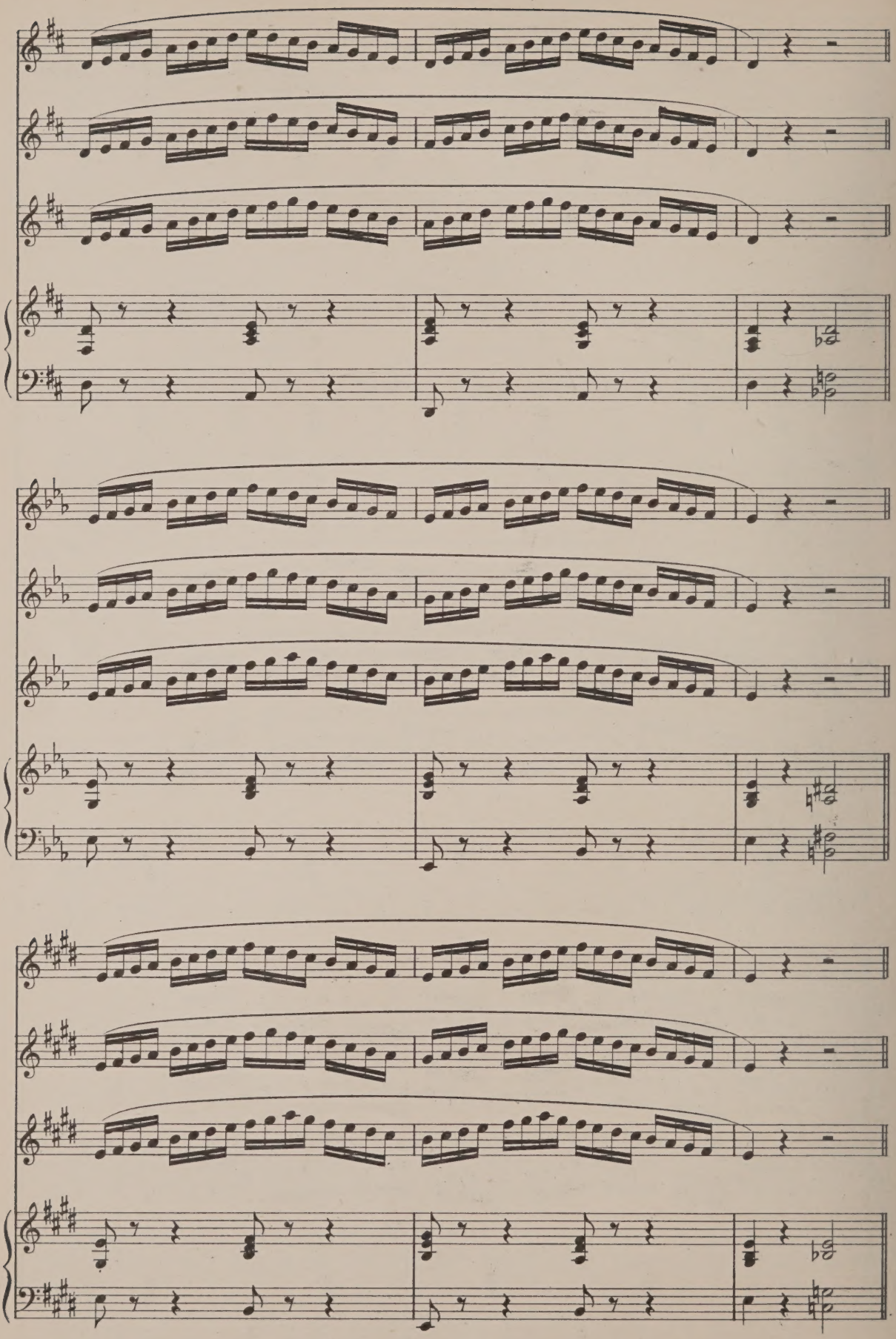
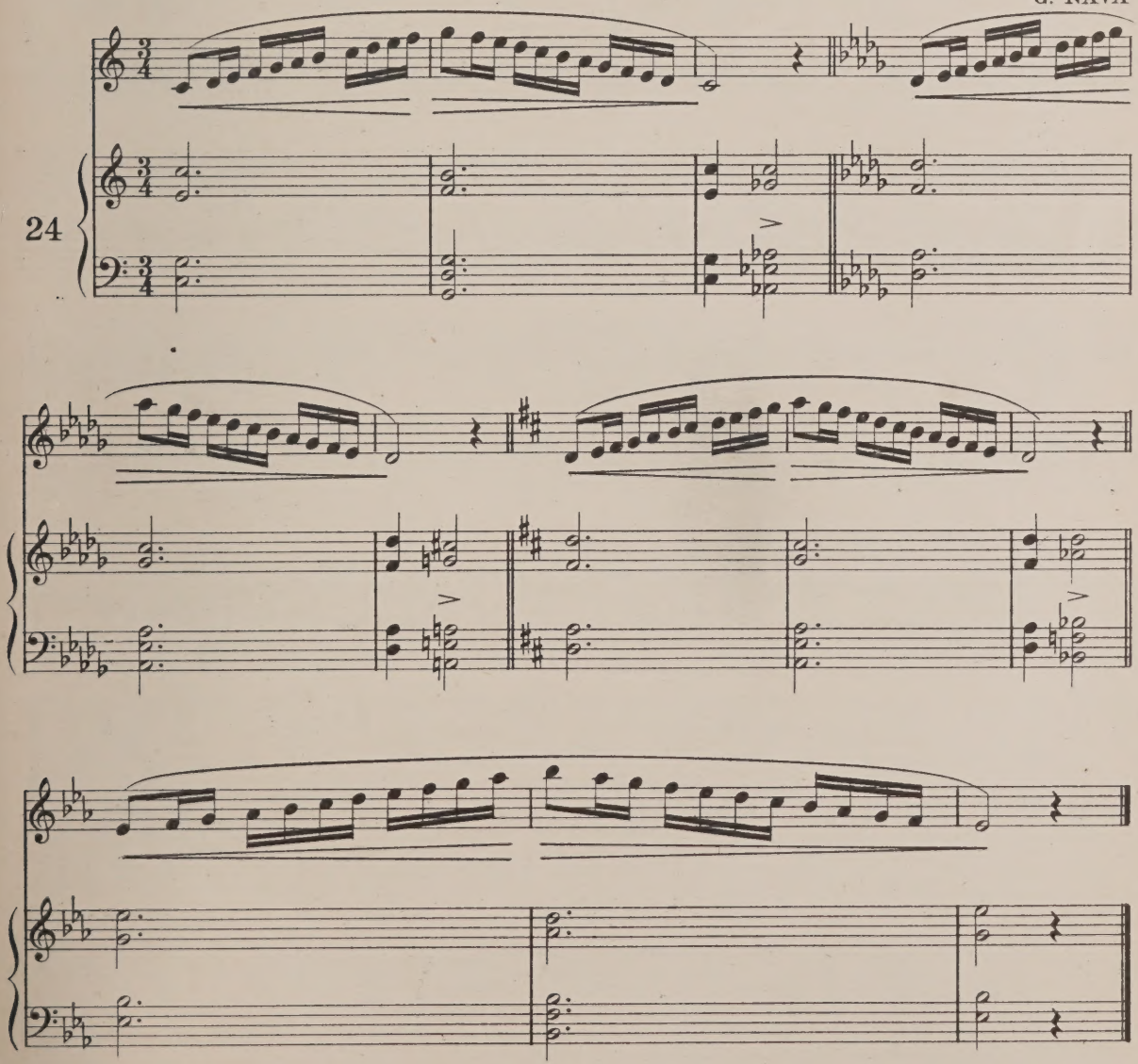
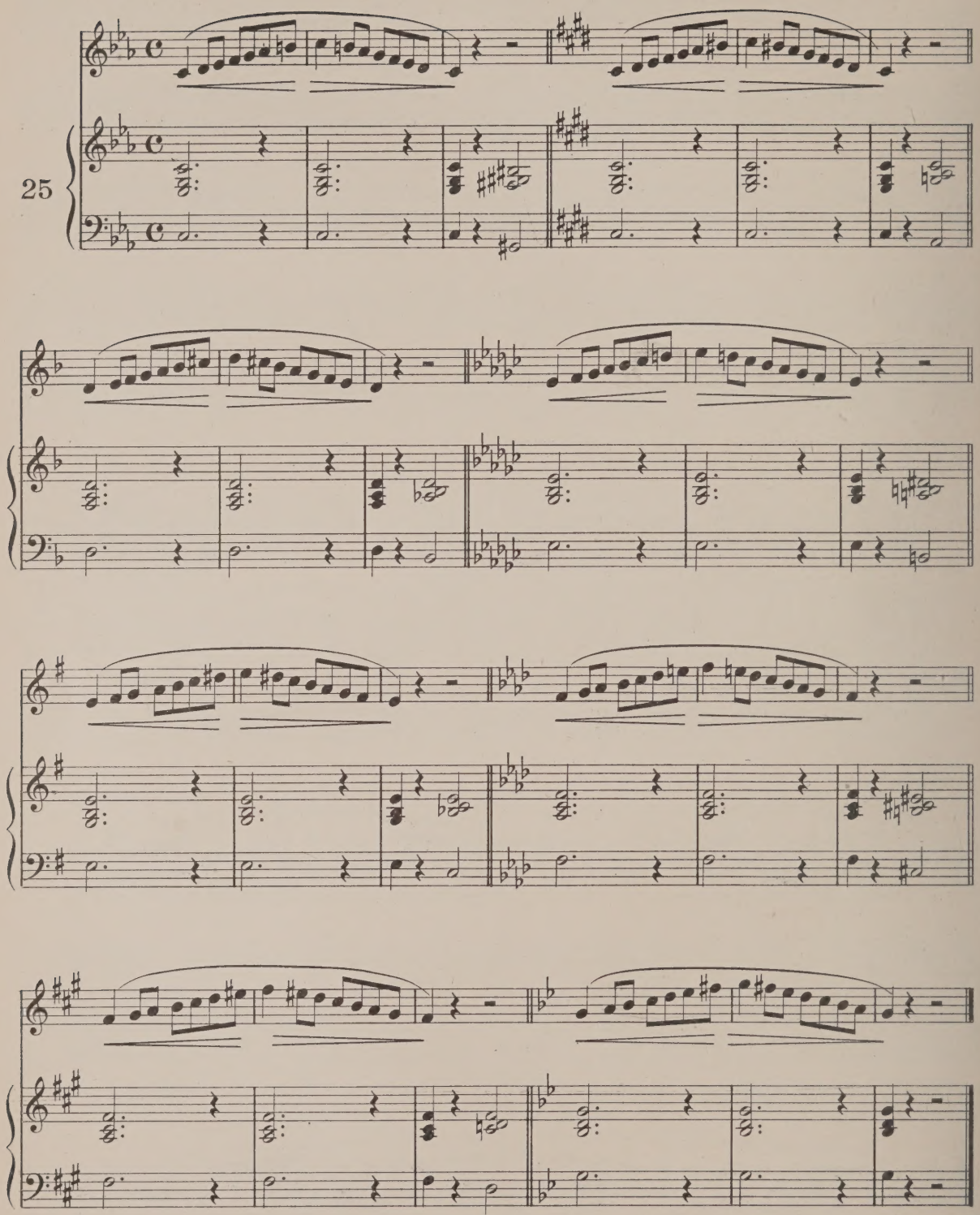


G. NAVA



MINOR SCALES

(HARMONIC)



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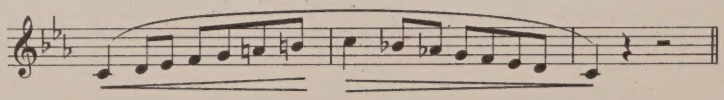


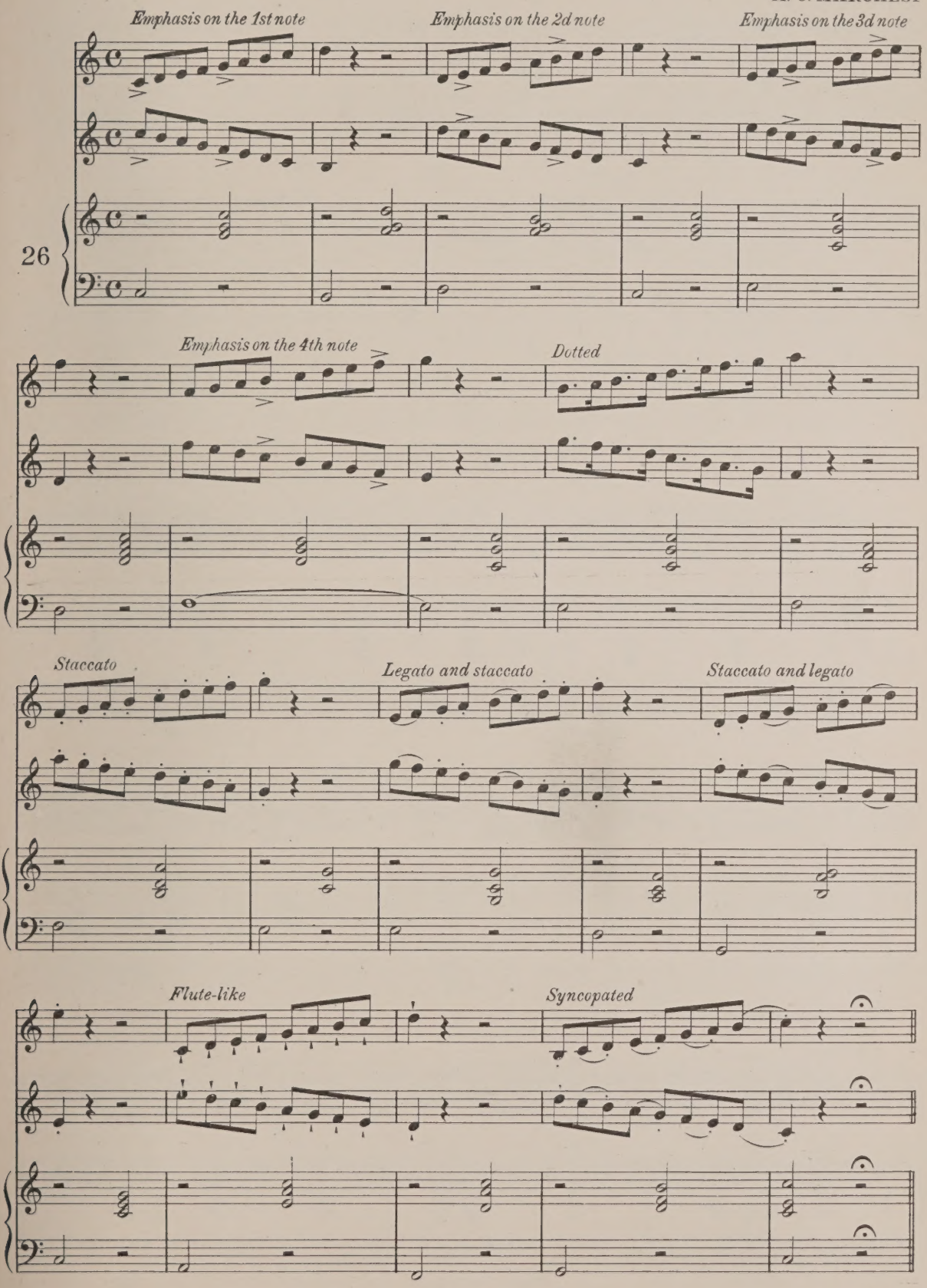
This scale must be practised through all the keys like the above.

5-44-66930-96

VARIED SCALES *(SCALE VARIATE)*

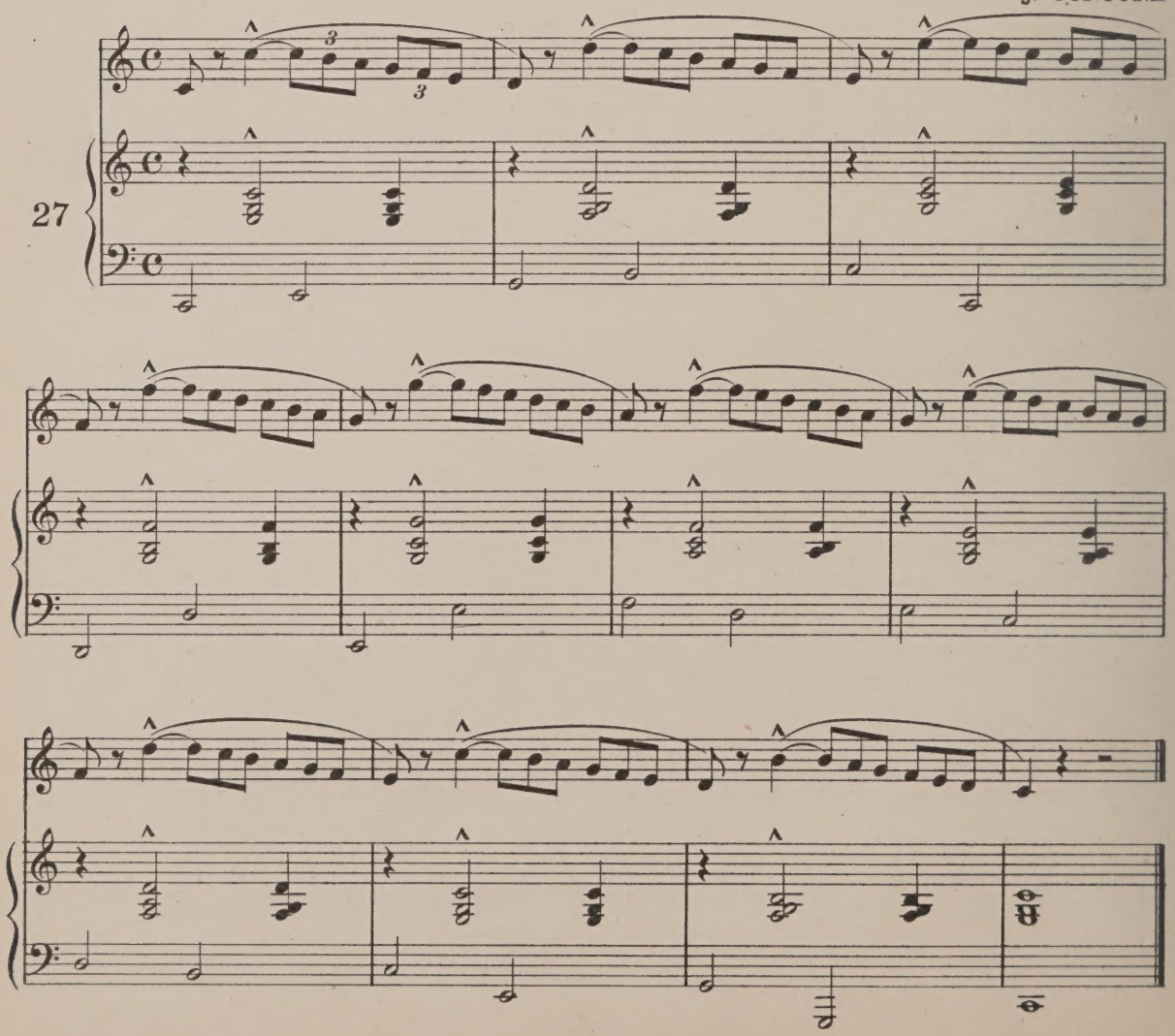
As soon as the "Scales" can be executed rapidly they may be sung also in the following different ways, viz: "emphasized", "dotted", "staccato", "legato and staccato", "fluted", (prolonged staccato) "syncopated", "increased and diminished in intensity", *forte* and *piano*.

M. C. MARCHESI

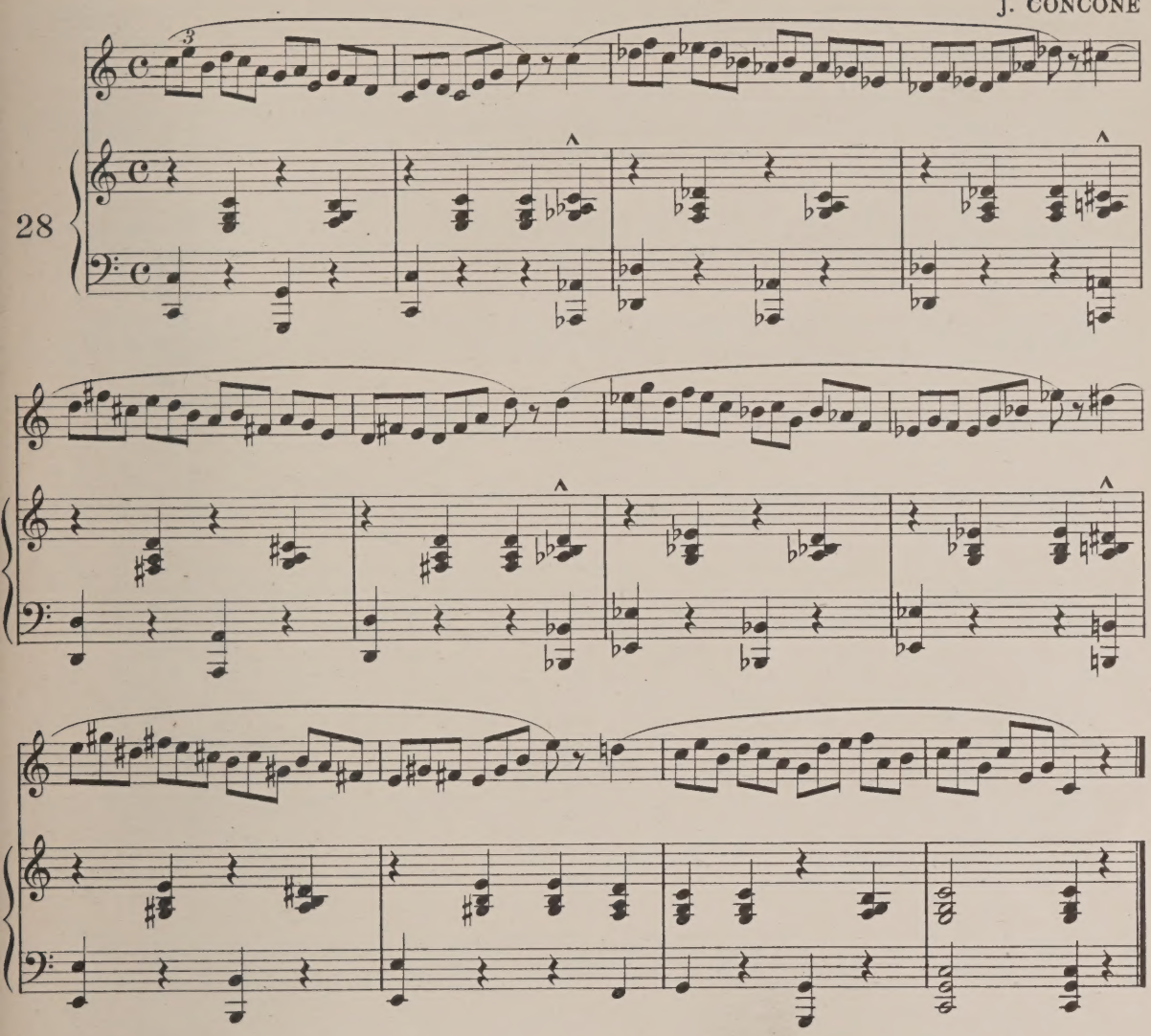


TRIPLETS *(TERZINE)*

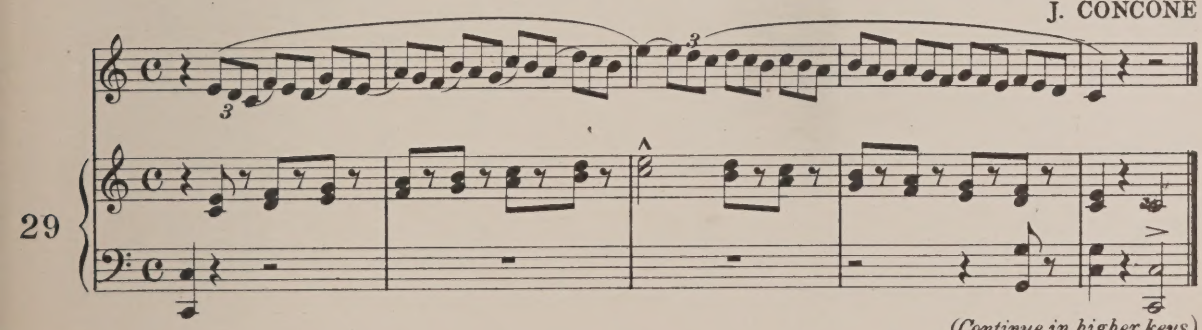
J. CONCONE



J. CONCONE

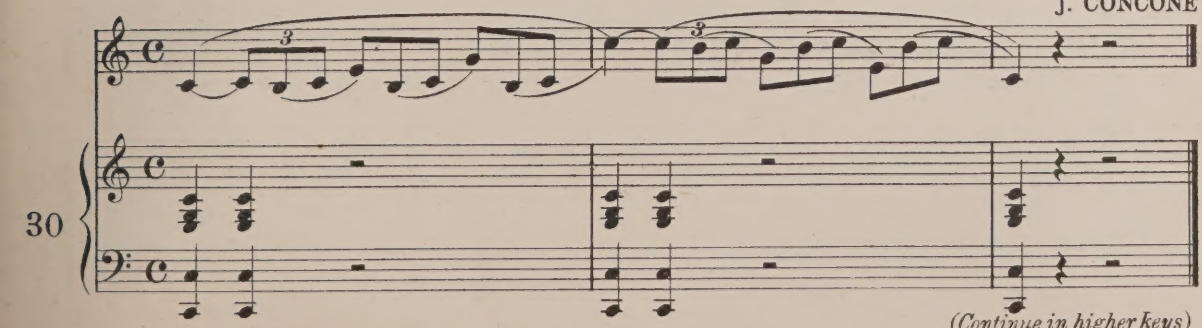


J. CONCONE



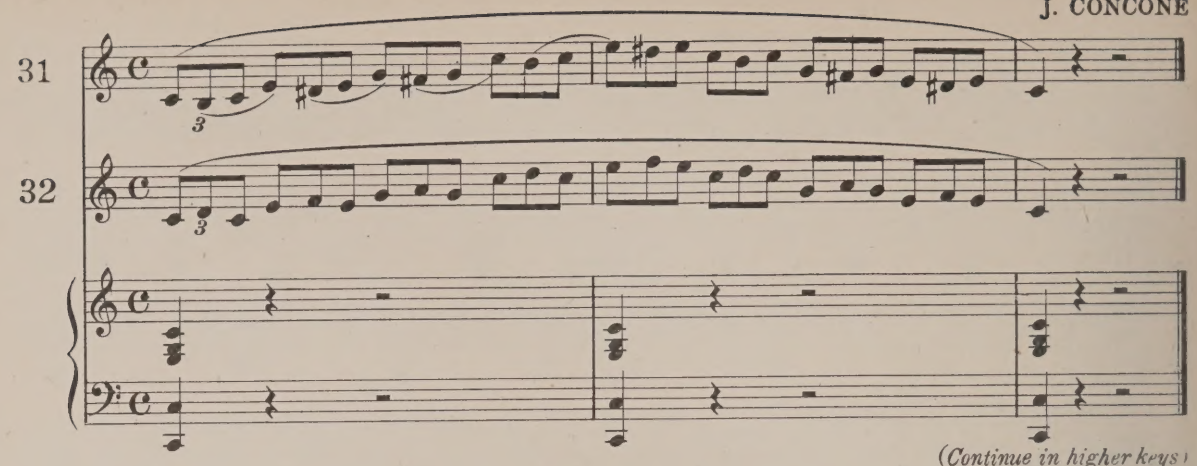
(Continue in higher keys)

J. CONCONE



(Continue in higher keys)

J. CONCONE



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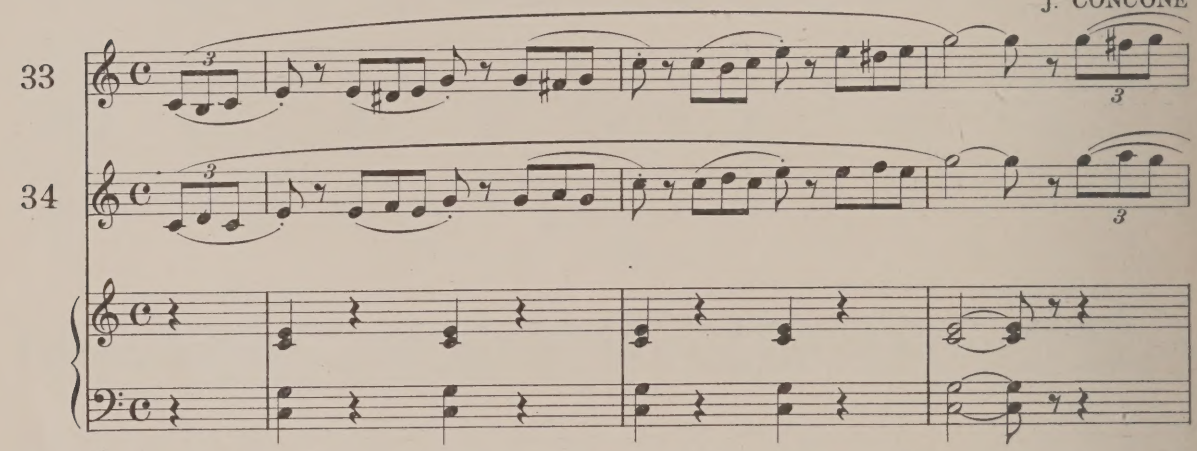
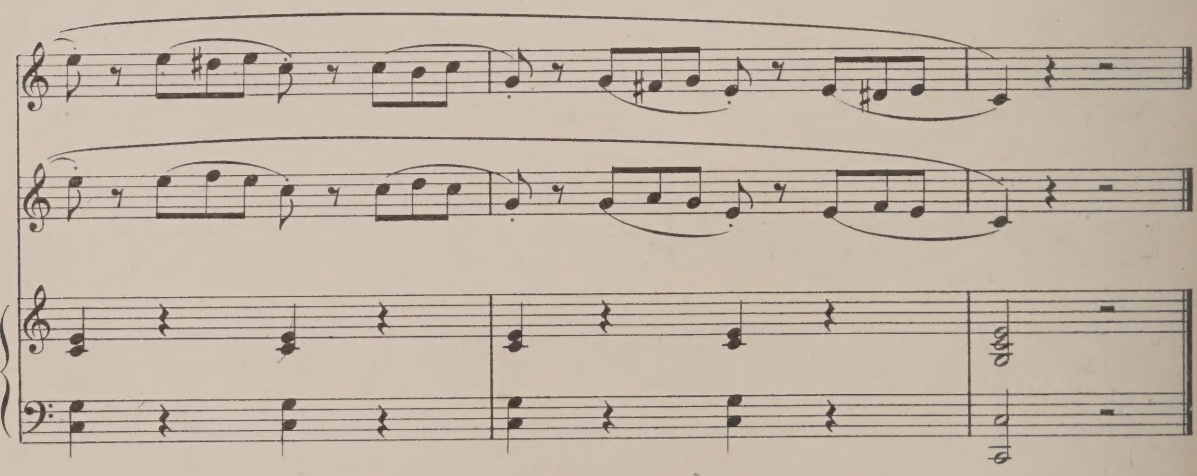
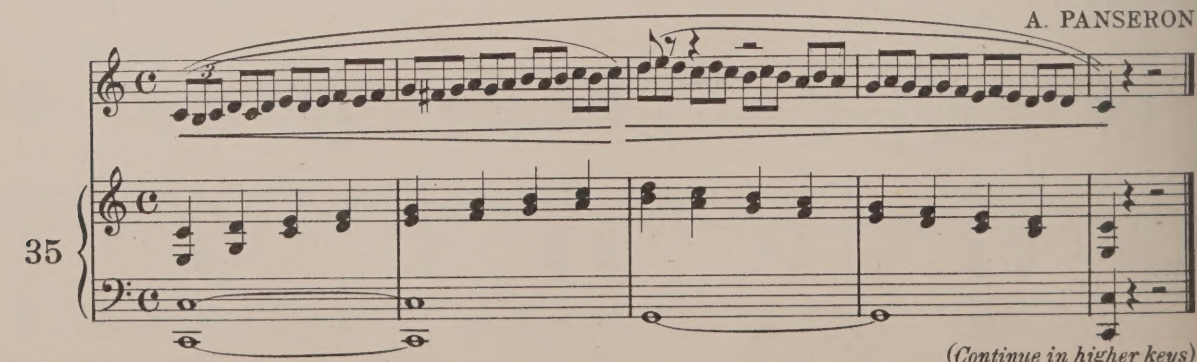
J. CONCONE





A. PANSERON

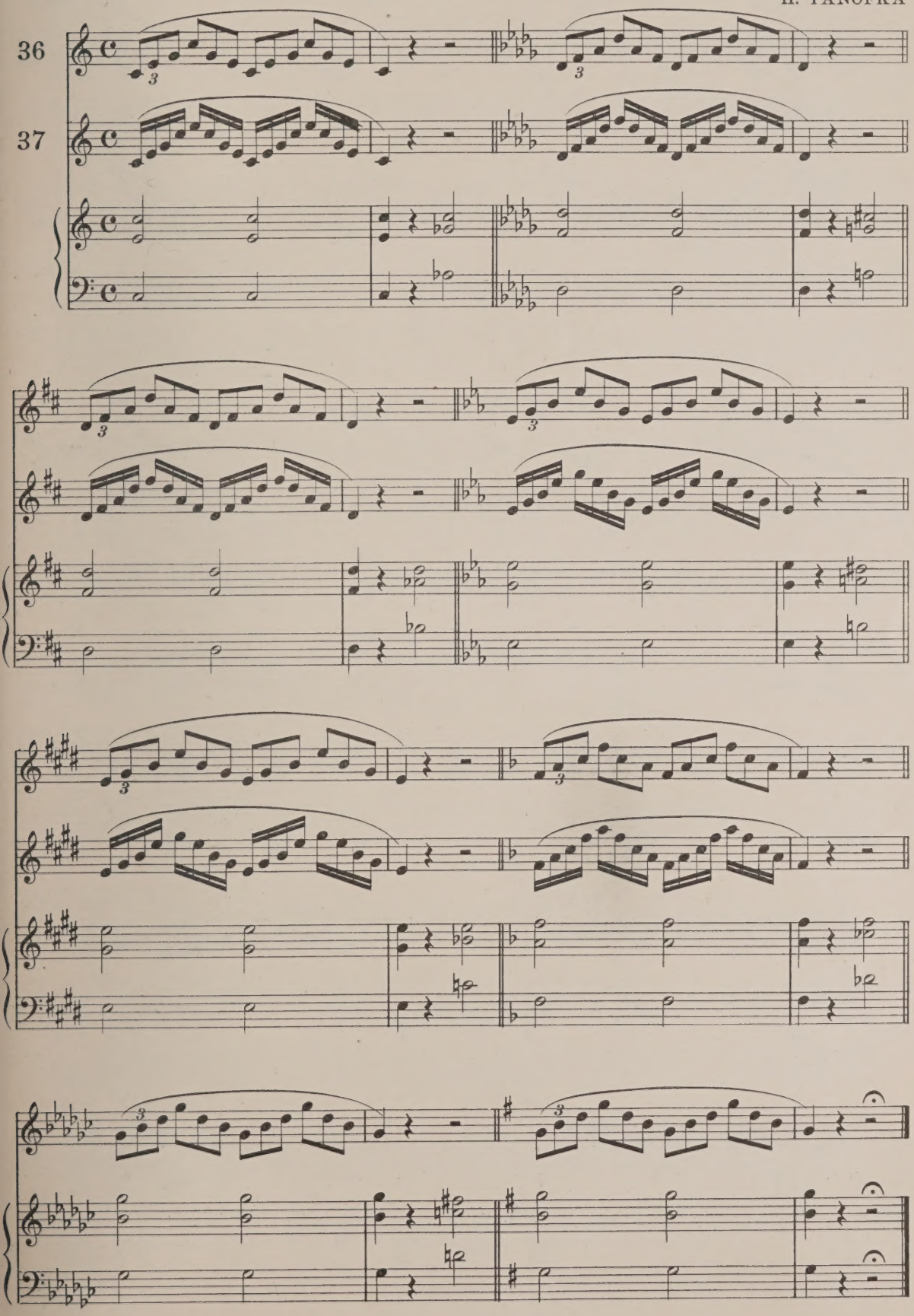


(Continue in higher keys)

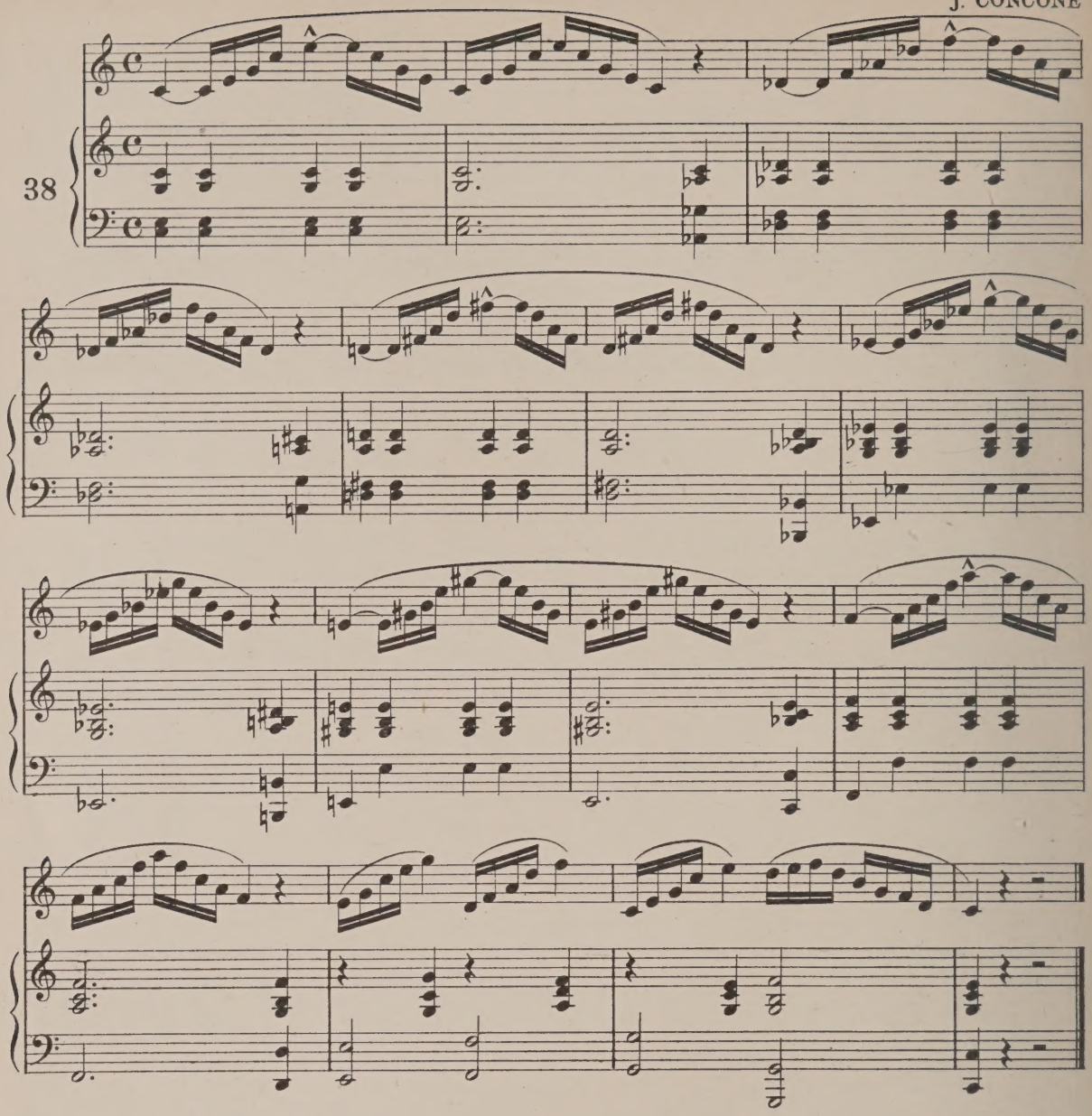
ARPEGGIOS *(ARPEGGI)*

All the following exercises on Arpeggios should be practised in the minor modes also.

H. PANOFKA



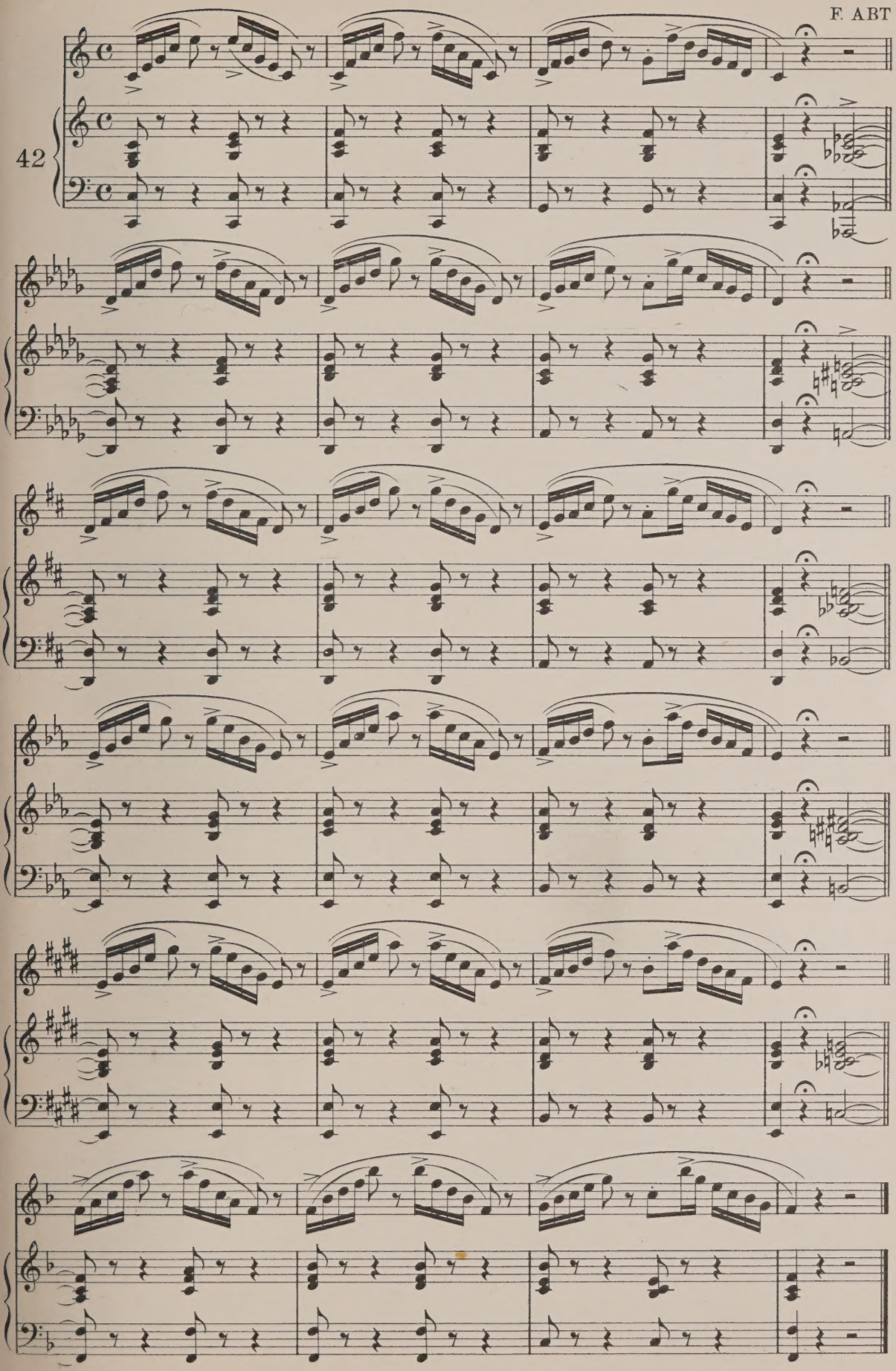
J. CONCONE



J. CONCONE

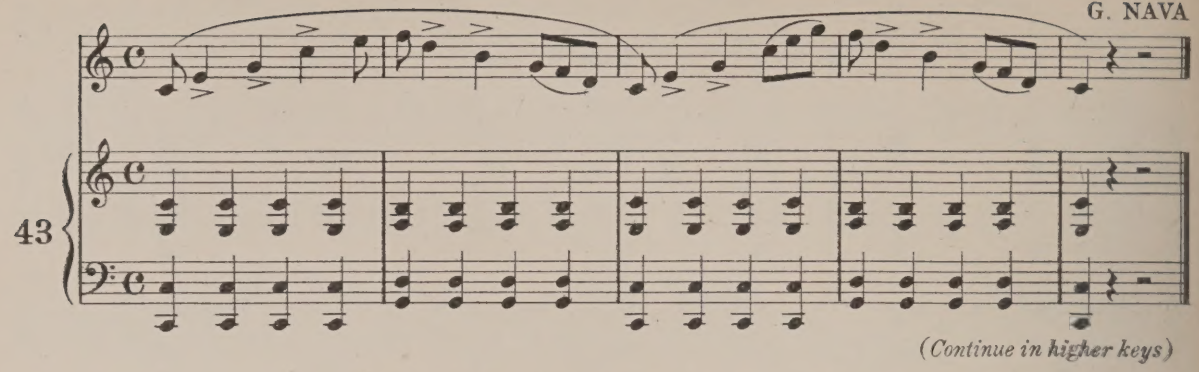
40

41
f
p


42

SYNCOPATION *(SINCOPE)*

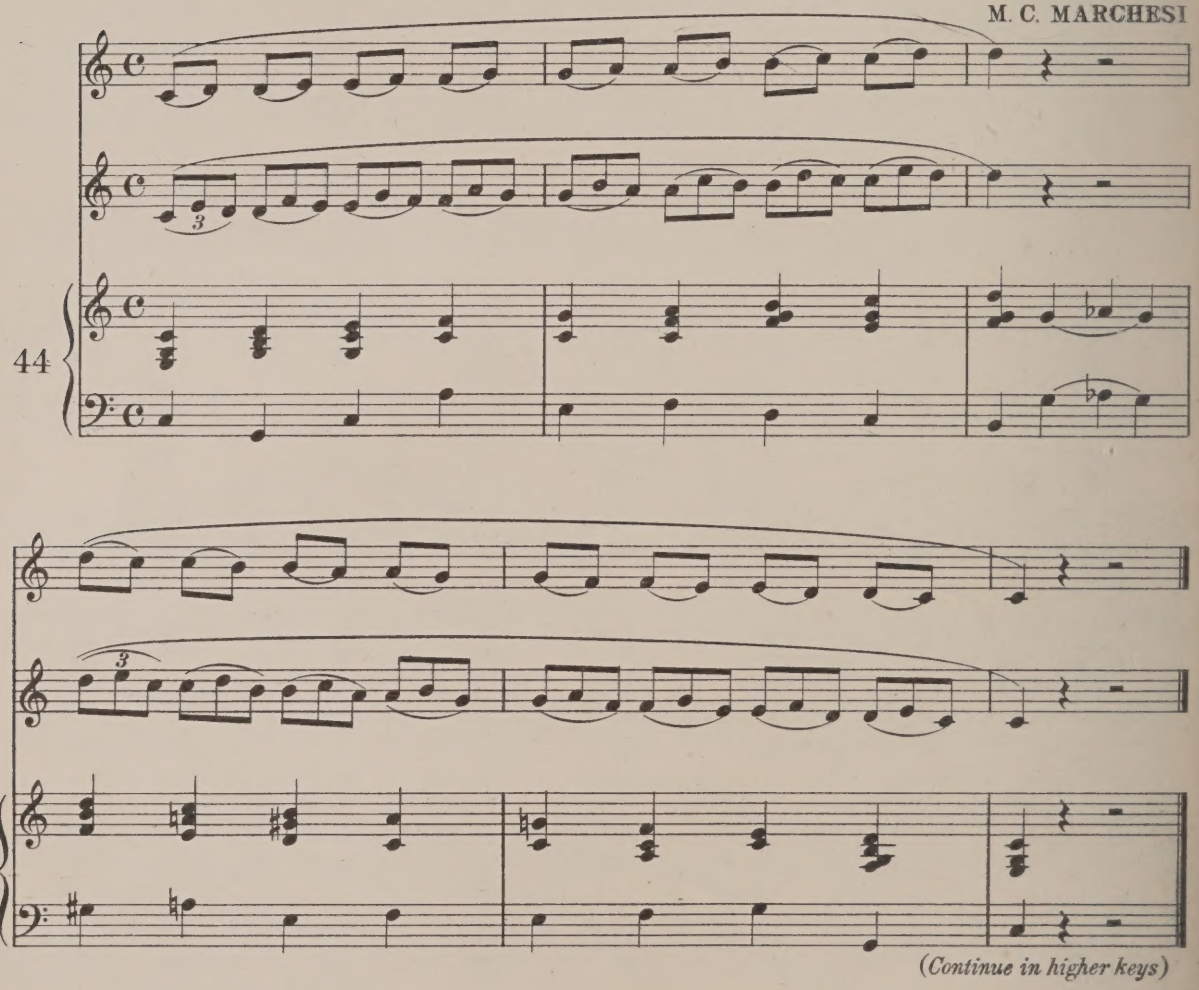
G. NAVA



(Continue in higher keys)

REPEATED NOTES *(NOTE RIPETUTE)*

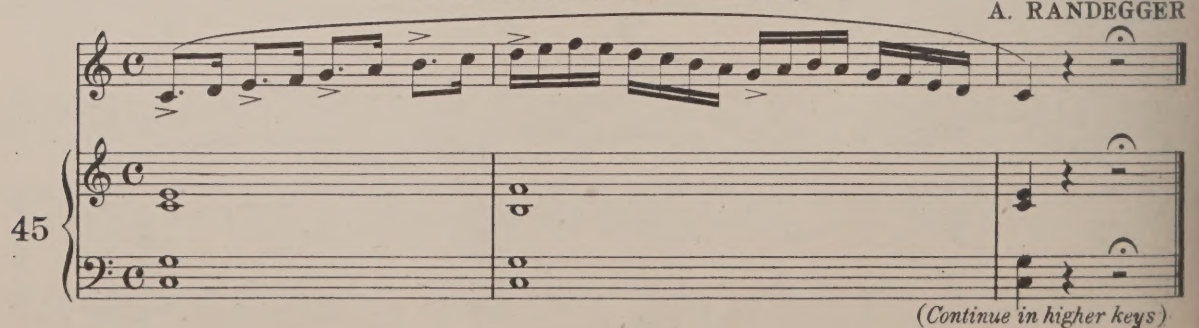
M. C. MARCHESI



(Continue in higher keys)

DOTTED NOTES *(NOTE PUNTATE)*

A. RANDEGGER



(Continue in higher keys)

5-44-66930-96

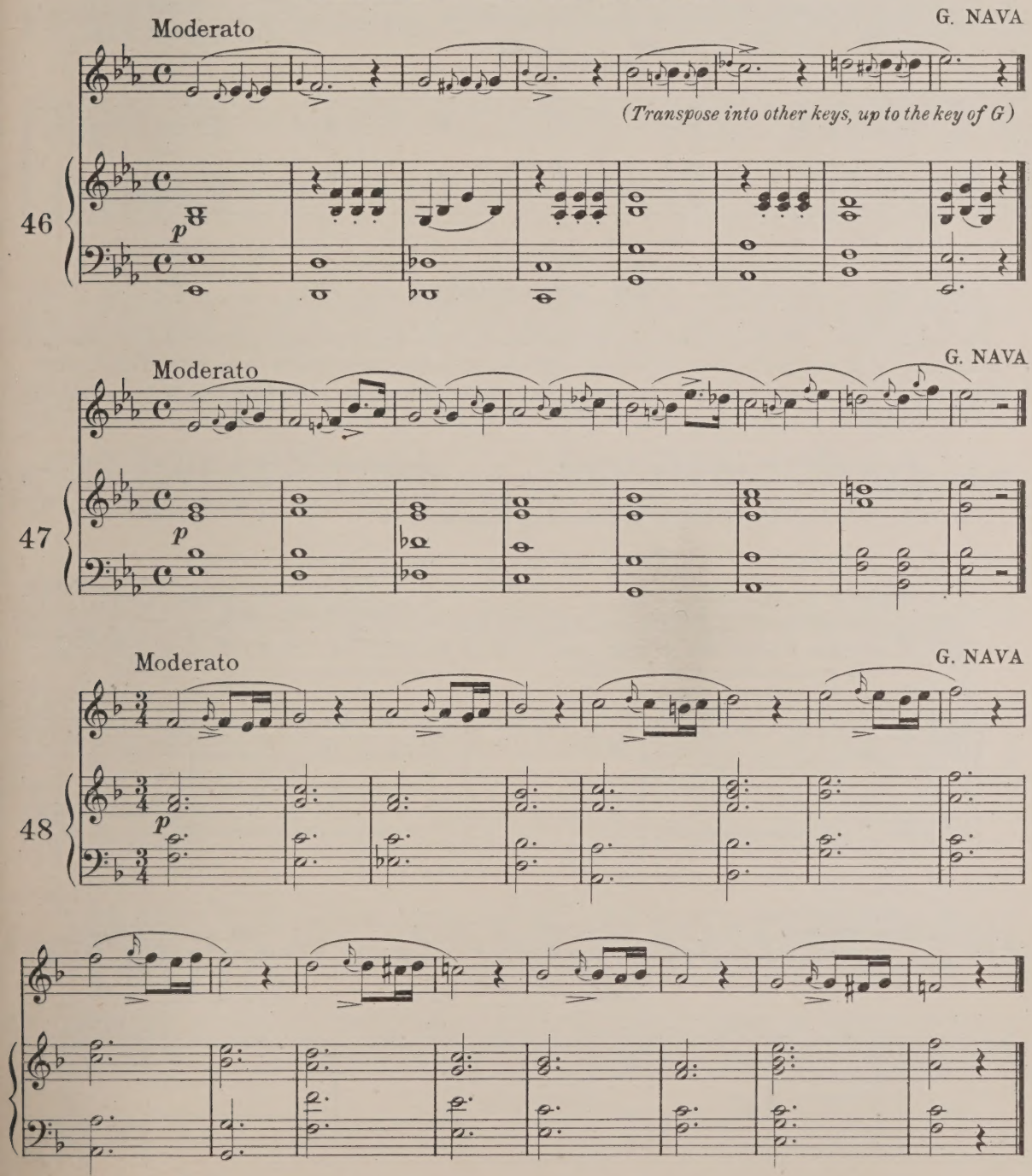
VOCAL EMBELLISHMENTS

The principal embellishments of the melody are the "Appoggiatura," the "Acciaccatura," the "Mordent," the "Turn," and the "Trill".

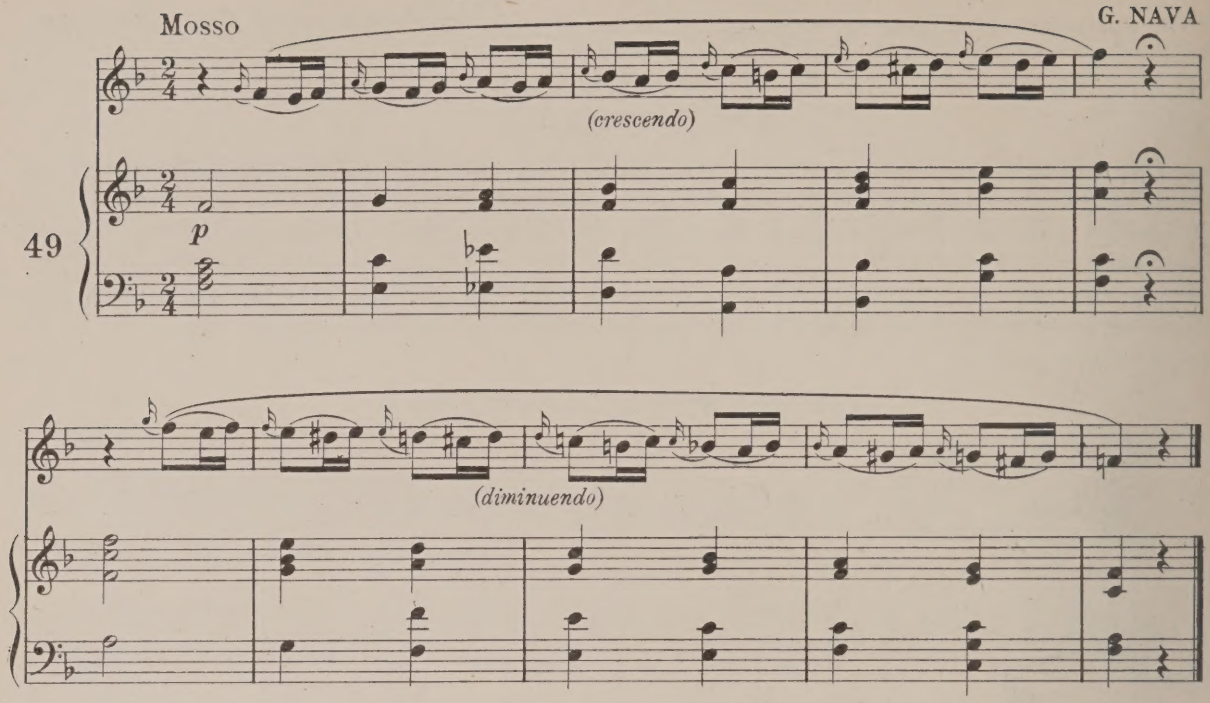
THE APPOGGIATURA

The Appoggiatura is a small note, in most cases foreign to the harmony, which small note precedes a note of whose value it generally takes the half. The Appoggiatura may be executed either ascending or descending; in ascending it is always at an interval of a half step from its principal note, while in descending it may be at an interval of a whole step, or of a half step, according to the mode (major or minor); and may be sometimes at even a wider interval. It is most important to give to it exactly the value which it represents, and which is subtracted from the principal note, and to accent it correctly.

EXERCISES ON THE APPOGGIATURA

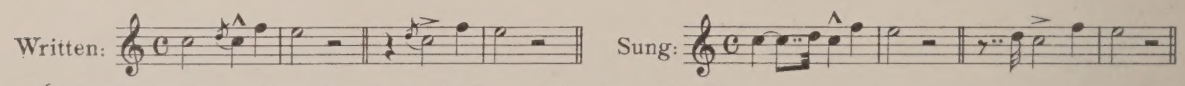


Series of Appoggiatura in accelerated time



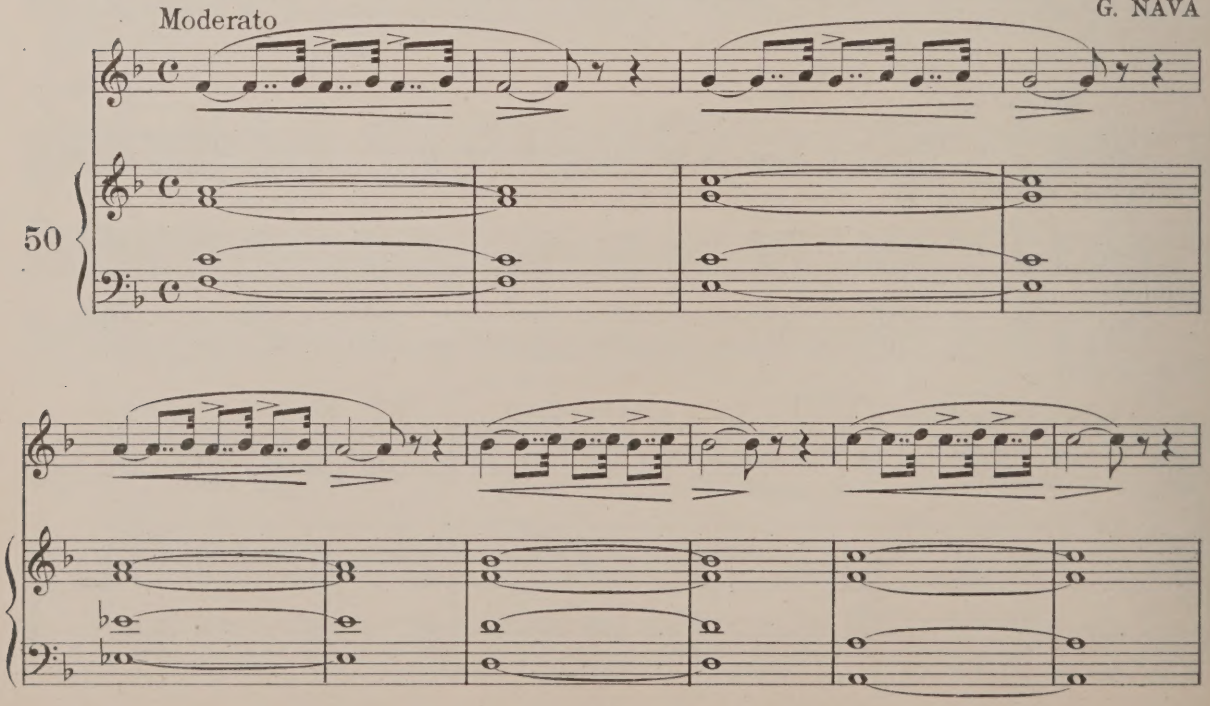
THE ACCIACCATURA

The Acciaccatura (which may be easily confounded with the Appoggiatura) is a small note ascending or descending, with which a certain impetus or vibration of voice is given to the note with which it is closely connected. Its imperceptible value appears to be subtracted from the preceding note or rest, as in the following example:



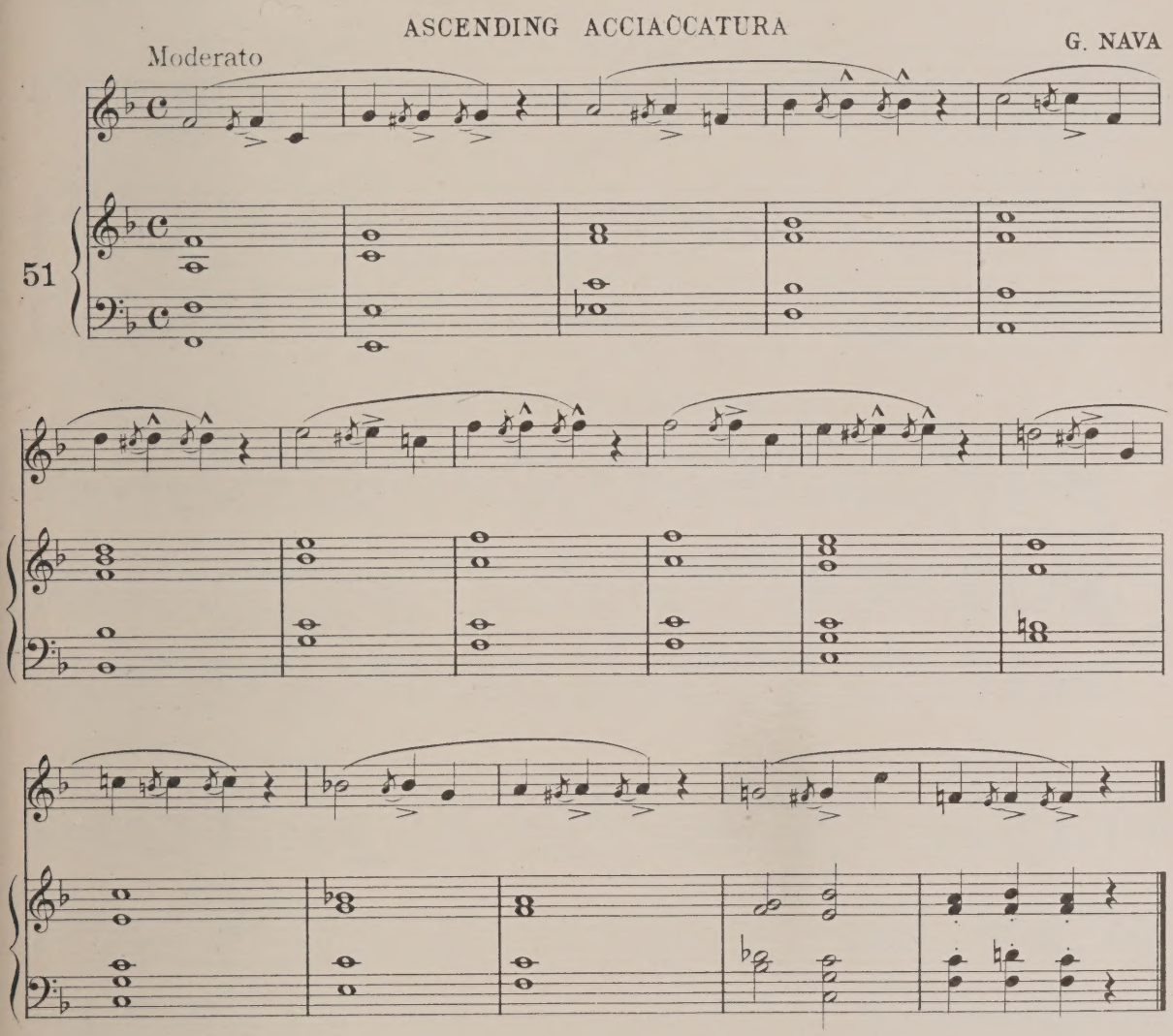
(N.B. This grace is ordinarily called an "unaccented appoggiatura")

The following practical exercise gives a better idea of the Acciaccatura.



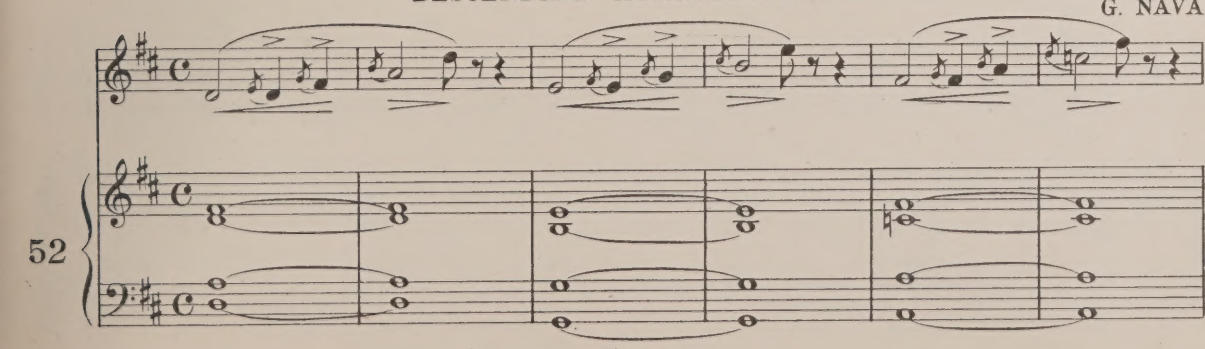
ASCENDING ACCIACCATURA

G. NAVA



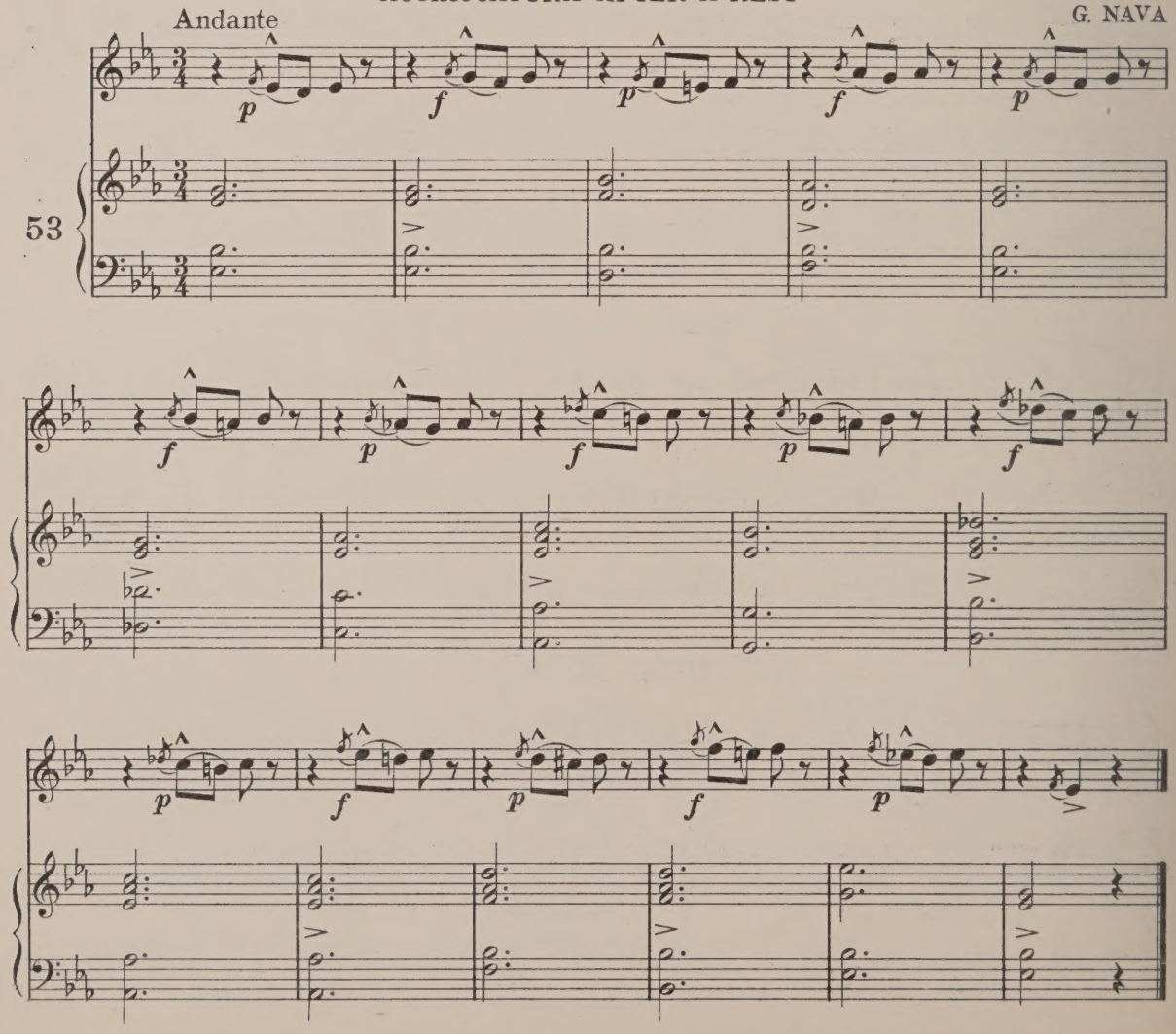
DESCENDING ACCIACCATURA

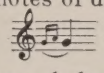
G. NAVA



5-44-66930-96

ACCIACCATURA AFTER A REST



The Mordent consists in the union of two small notes, which without any apparent value, with a rapid and light gliding of the voice, pass to rest upon the following note. It may be said to consist of three notes: principal note, auxiliary note, (a degree above or below) returning to rest on the principal note. It is executed practically on the accent of the principal note. It may be preceded by a rest, but it is generally found between two notes of the same pitch, sometimes between two notes of different pitch. It also serves as a preparation and termination to the trill. It is written out in full  or abbreviated by the sign placed over the principal note; if the lower auxiliary, (one degree below) is desired, a line is drawn through the sign .

Other groups of three notes have been classified as *Mordenti* when executed with the rapidity of the Mordent proper, such as the so called "Double Appoggiatura" or more properly speaking, Double Acciaccatura in the two following examples.

EXERCISES ON THE DOUBLE APPOGGIATURA

G. NAVA

Andante

54

Andante

G. NAVA

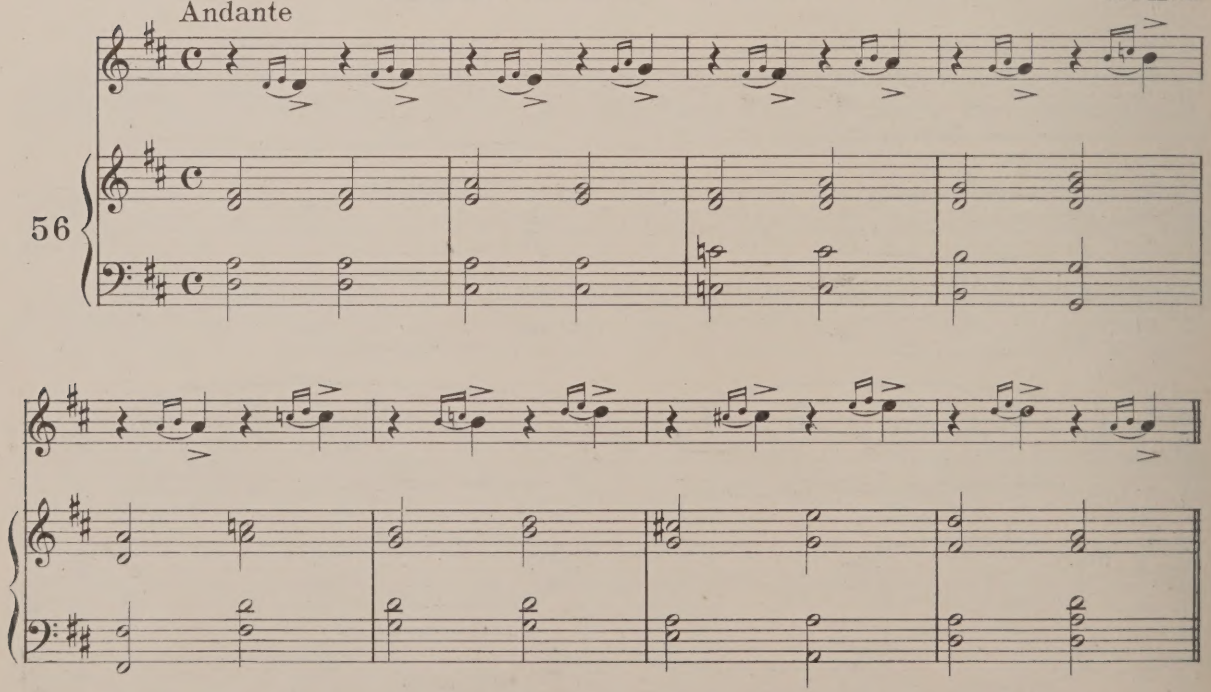
55

MORDENT, PRECEDED BY A REST

Andante

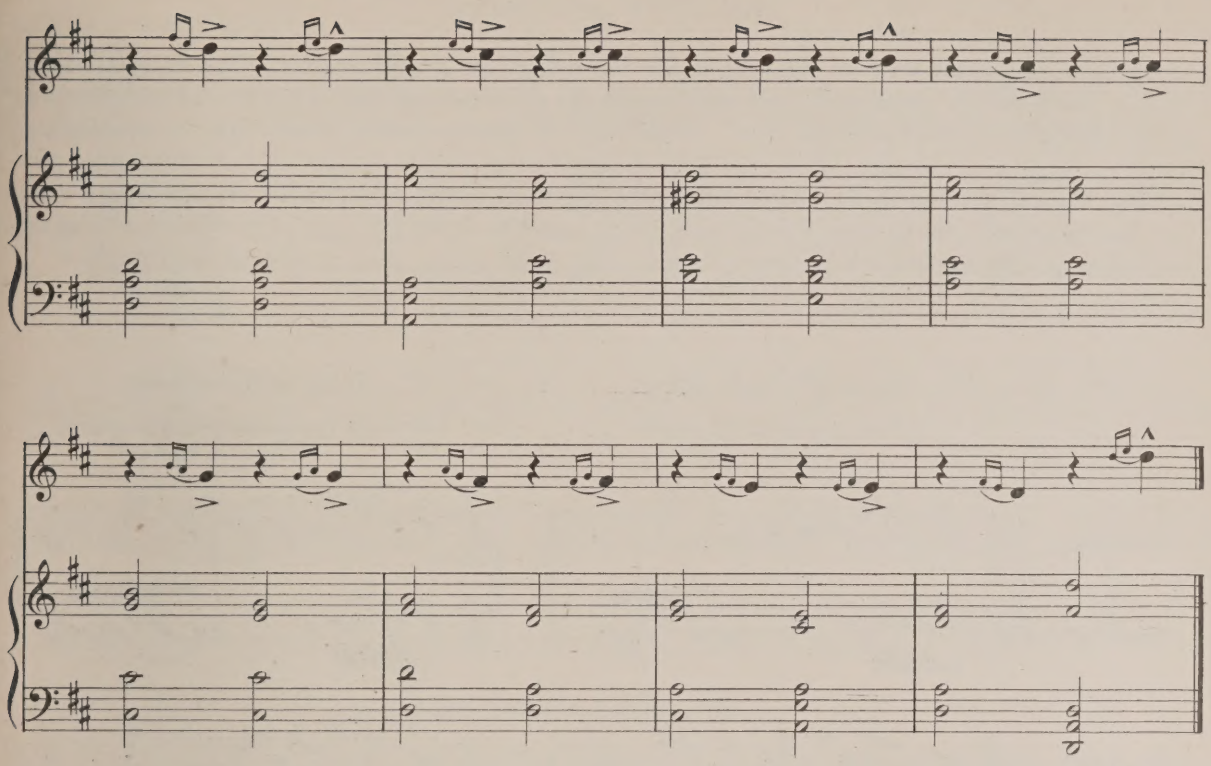
G. NAVA

56



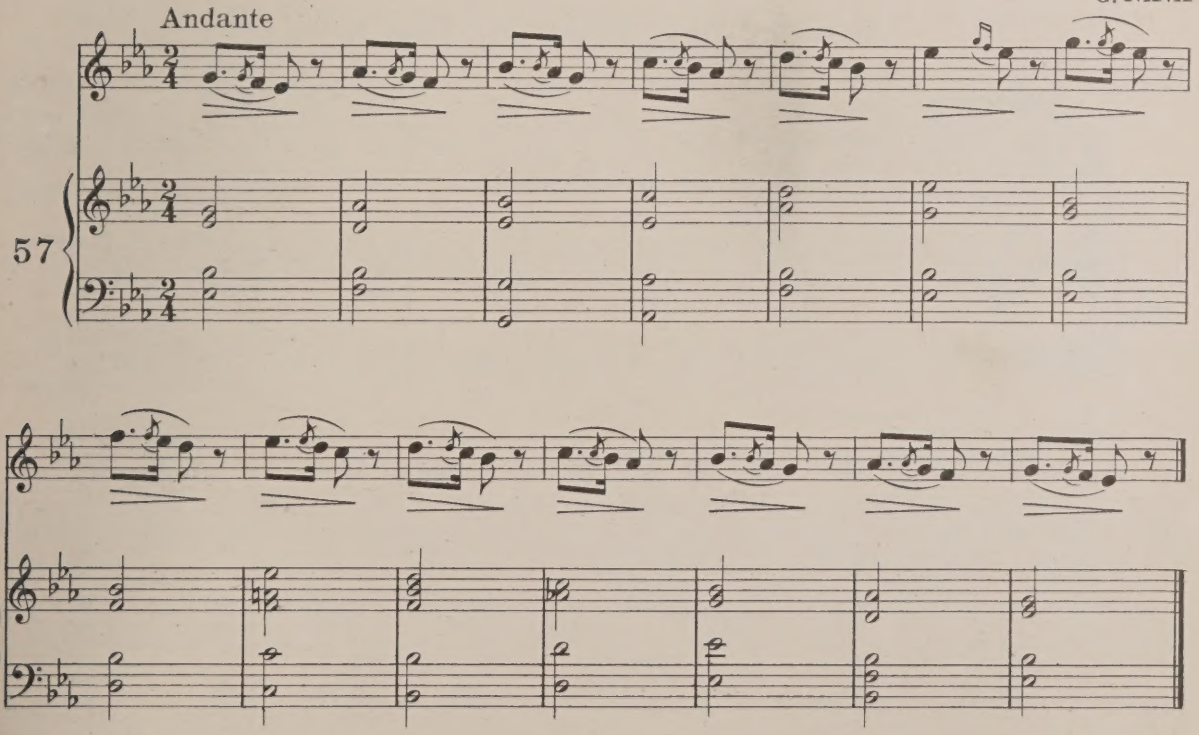
NB. The Mordent proper is given in the first eight measures of the above.

5-44-66930-96



In the following example an Appoggiatura is met with, which, in its mode of execution, is more like the Mordent.

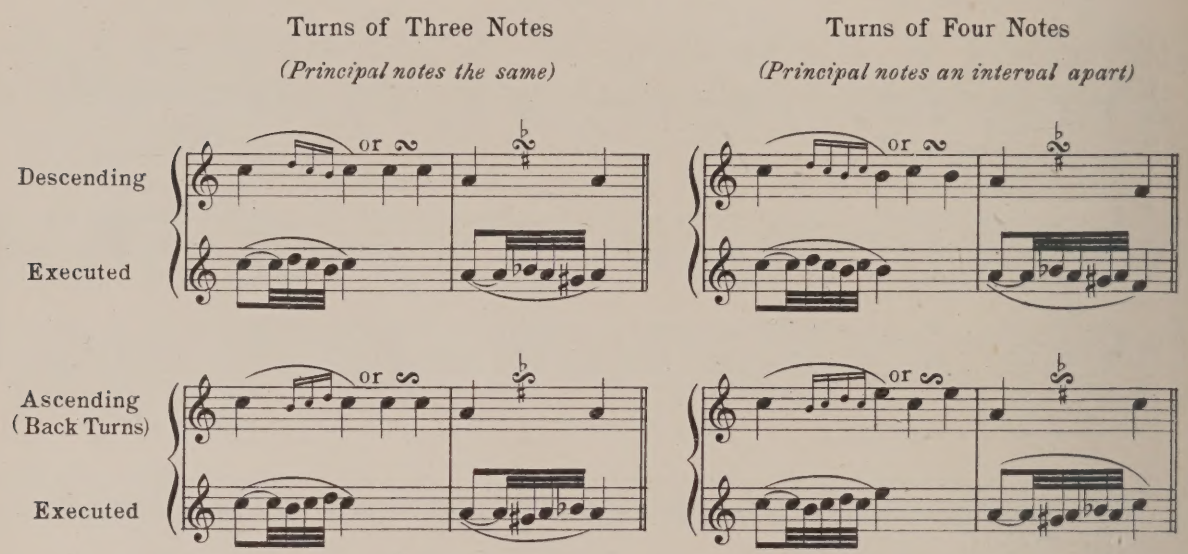
G. NAVA



5-44-66930-96

THE TURN *(GRUPPETTO)*

Two varieties of the turn are recognized, one of three, the other of four notes. The group is executed in a small, though appreciable time value subtracted from the principal note or rest which it follows, before leading to the next principal note. Turns may be either ascending, (back turns) or descending, the latter being most common. Formerly each variety had its own particular sign of abbreviation, but in modern times the sign ∾ is used for all descending turns and the sign ∽ for all ascending turns. The sign is usually placed after a principal note or rest. A chromatic sign placed above or below the turn sign indicates that the highest or lowest note of the group must be altered accordingly.

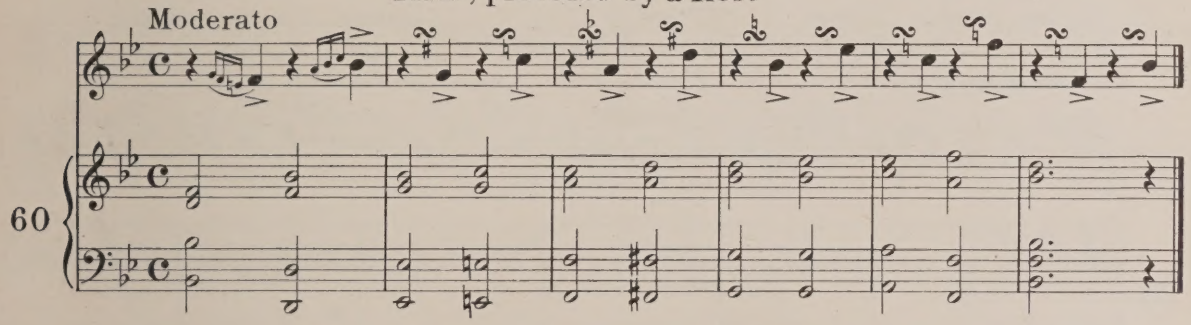


Where a slow, even turn of five notes is desired, the sign is placed directly over the note or it may be written out in full

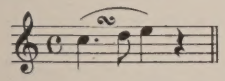
Ascending Turns, composed of Three Notes

Descending Turns, composed of Three Notes

Turns, preceded by a Rest

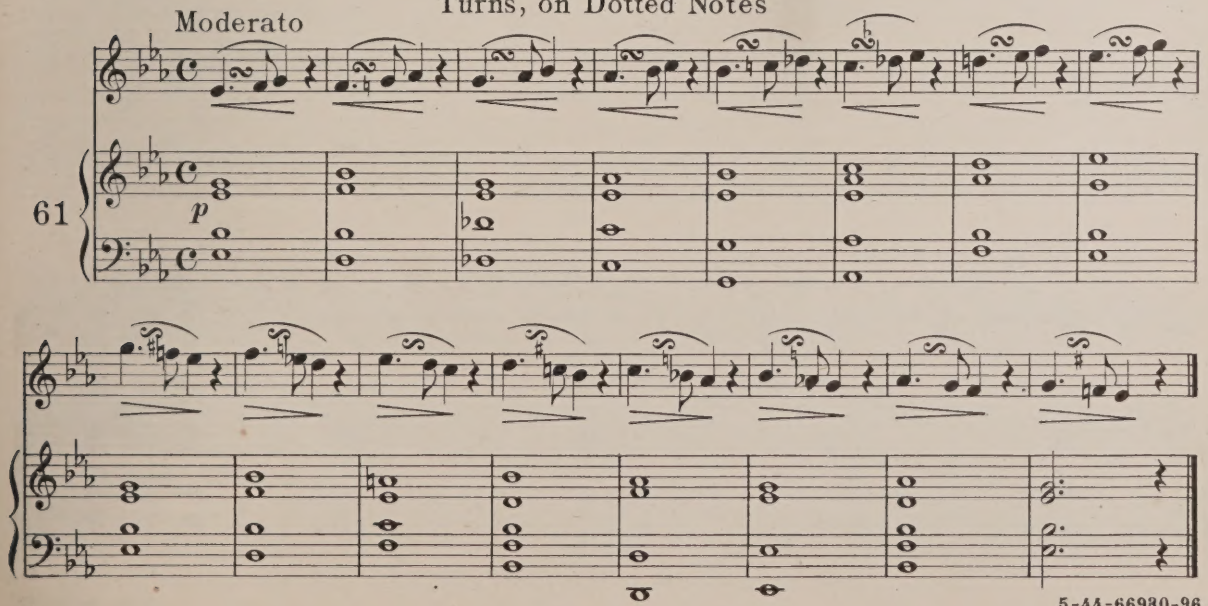


The turn on a dotted note must be executed so that the tone of the principal note may be repeated on the value of the dot, reserving to the subsequent note its actual value.

Written: 

Sung:

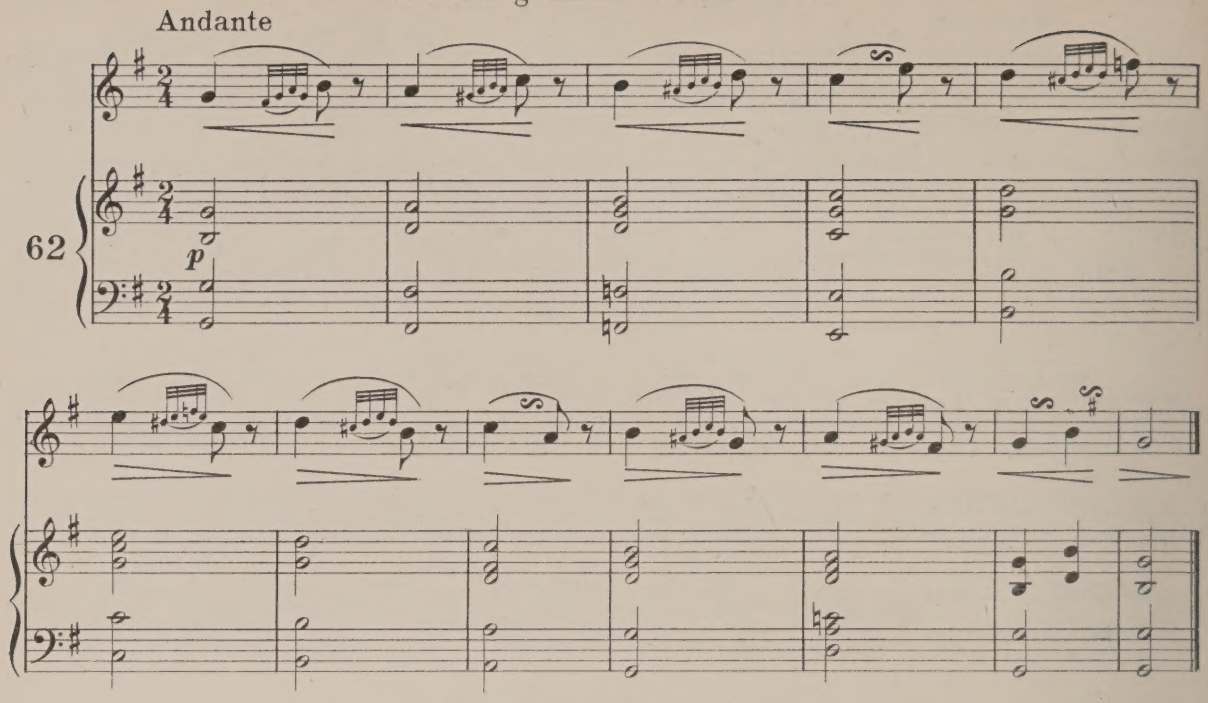
Turns, on Dotted Notes



Ascending Turns of Four Notes

Andante

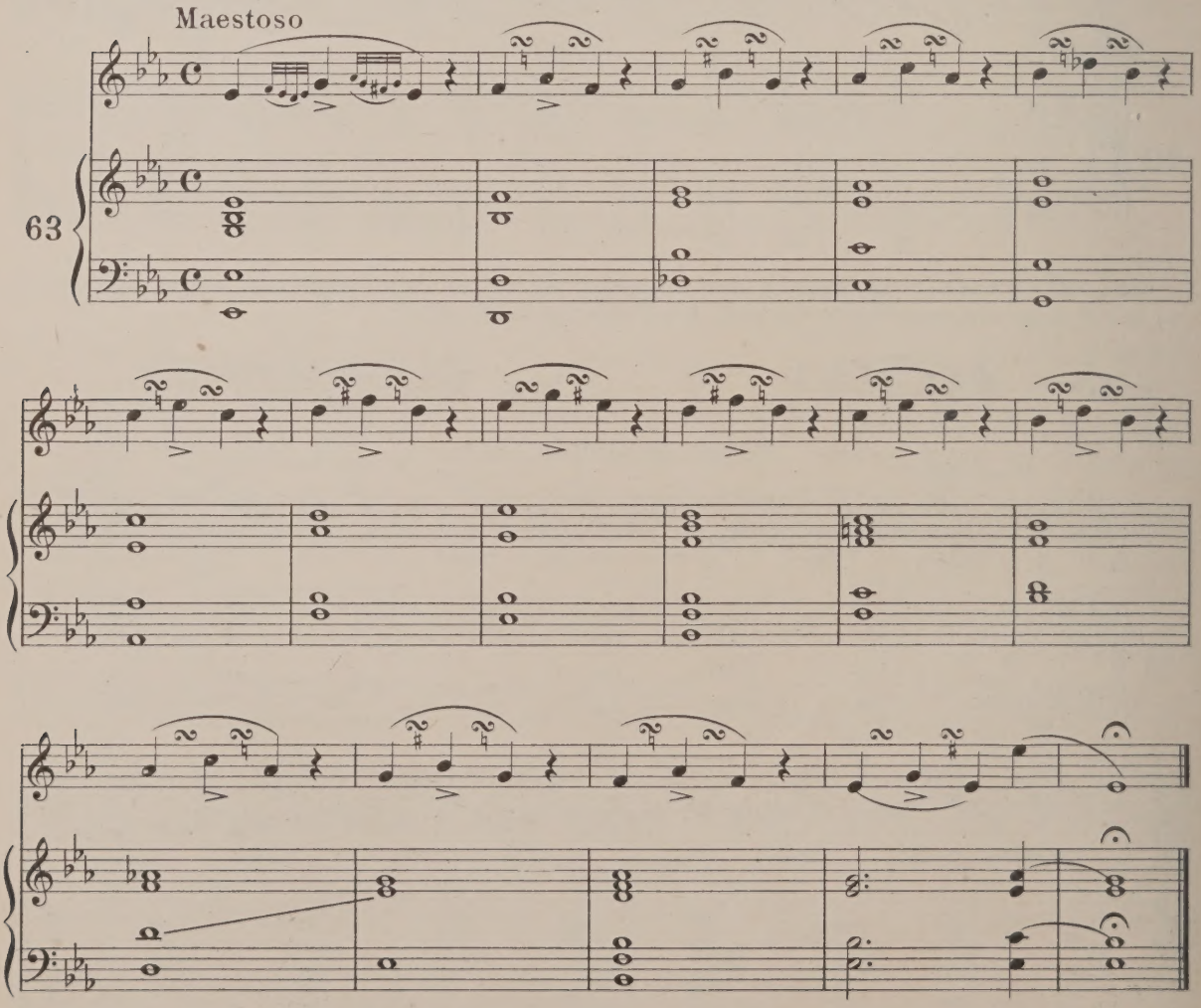
62



Turns of Four Notes

Maestoso

63



THE TRILL *(TRILLO)*

A. RANDEGGER

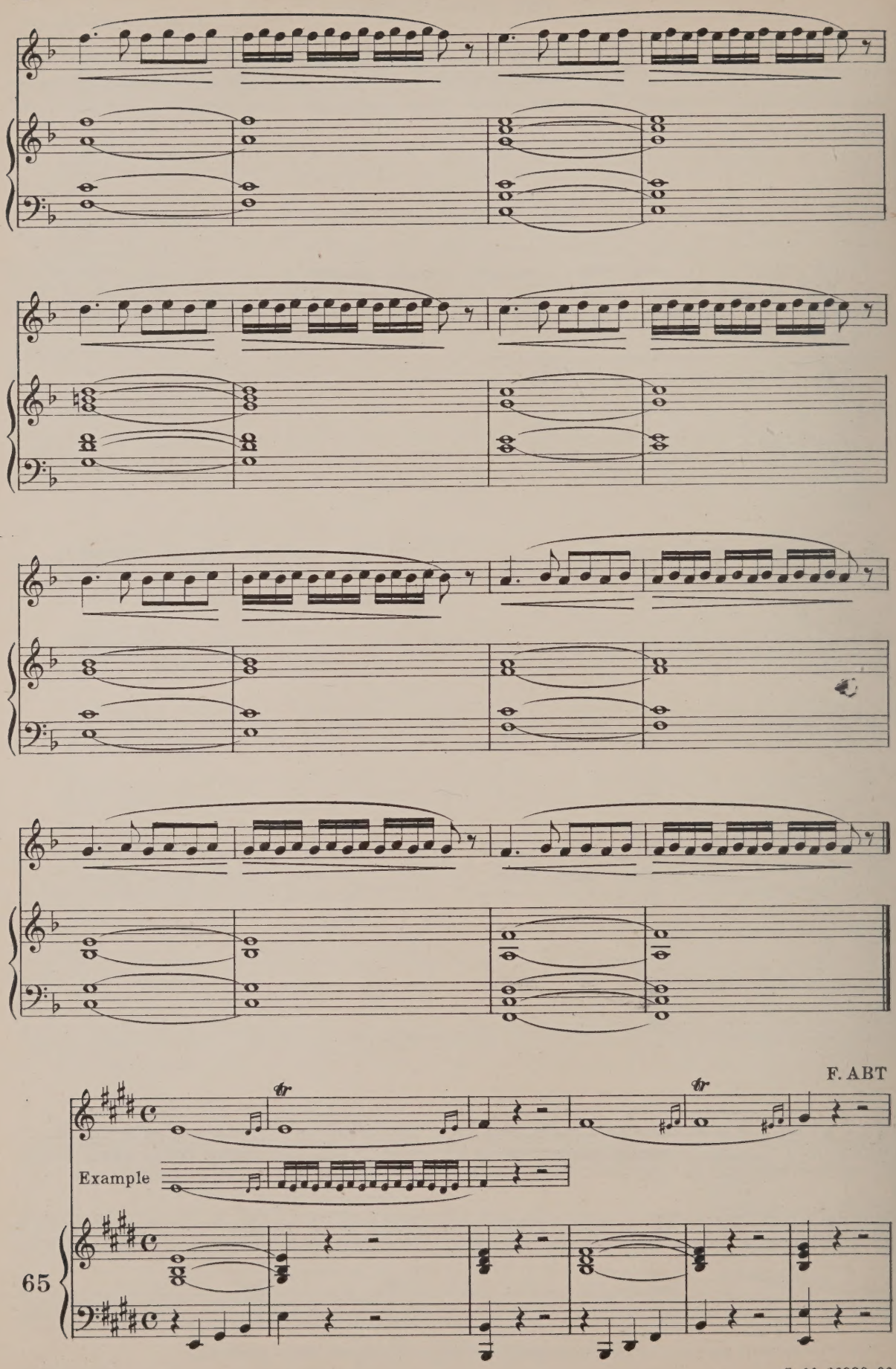
The Trillo (Trill or Shake) is indicated by the letters "*tr*" placed over a note, and consists of a semitone or a tone above the principal note, alternating in the most rapid, even, and regular succession with the principal note itself. The accent of the shake should fall on the auxiliary and not on the principal note.

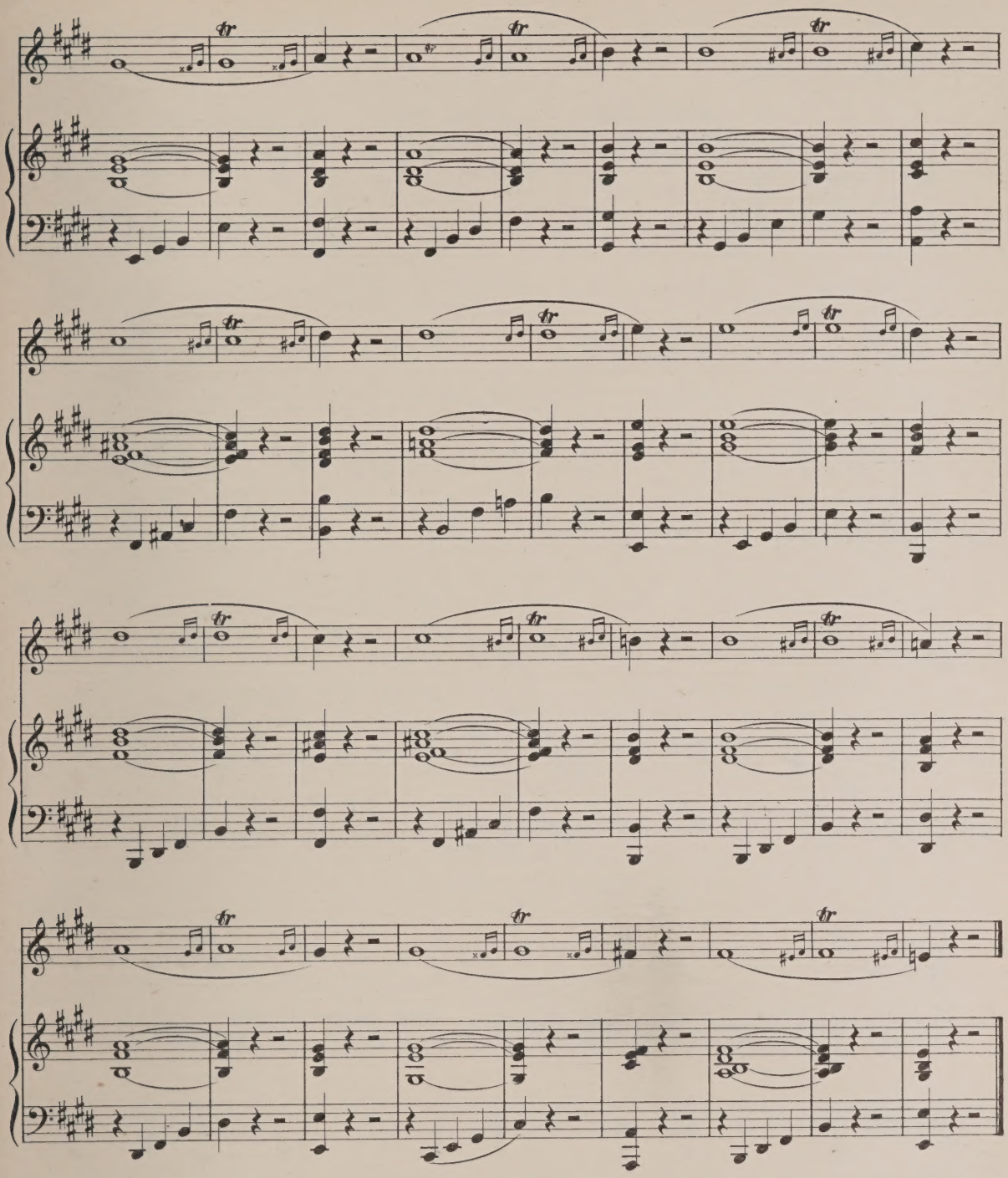
Introductory Exercise

G. NAVA

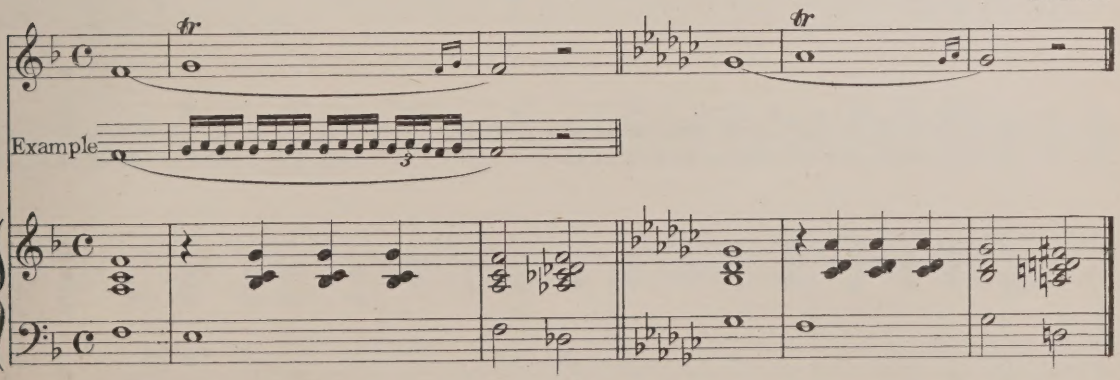
The above exercise must be practised very slowly at first, increasing the tempo gradually.

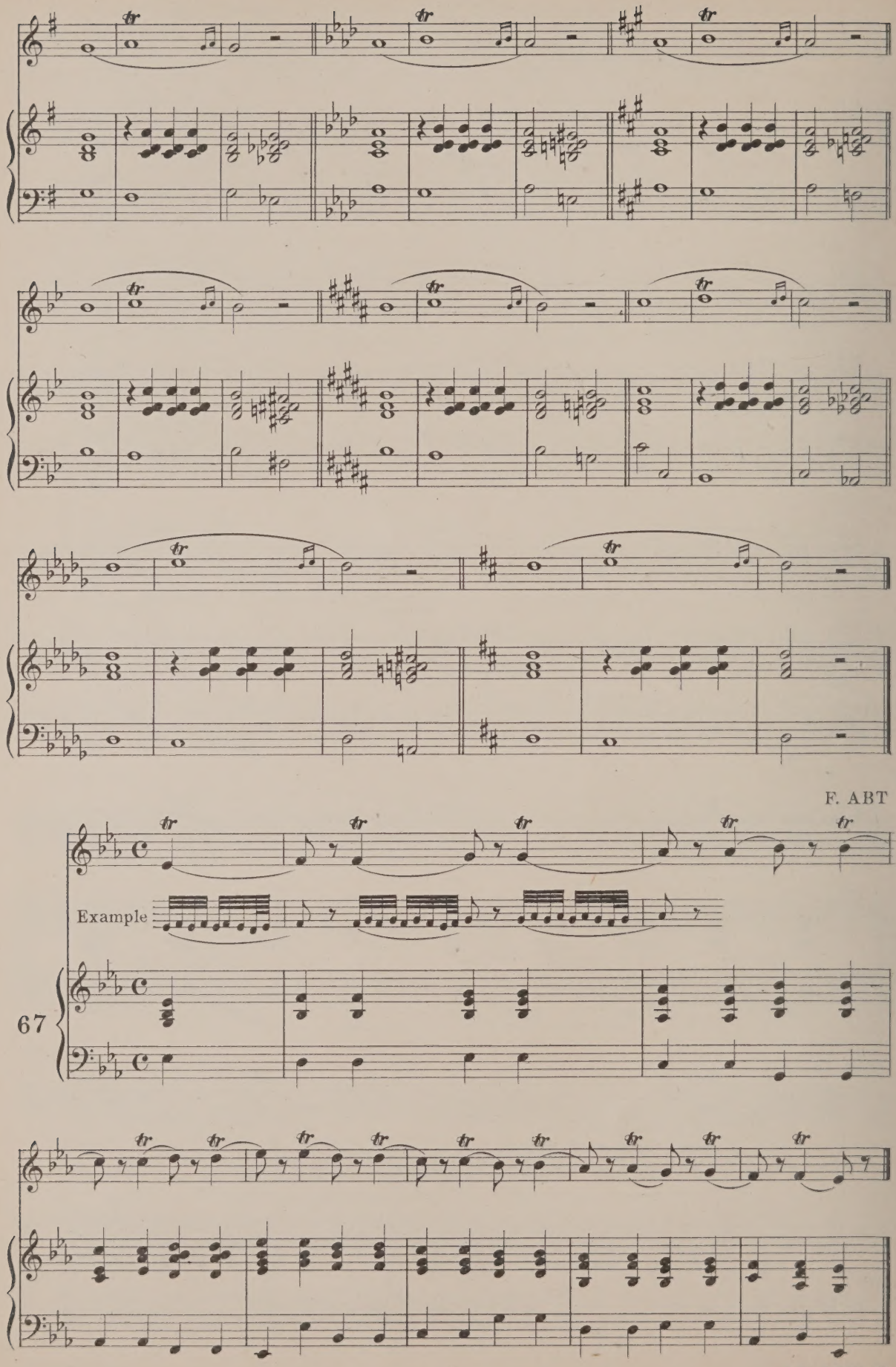
5-44-66930-96


F. ABT
Example
65

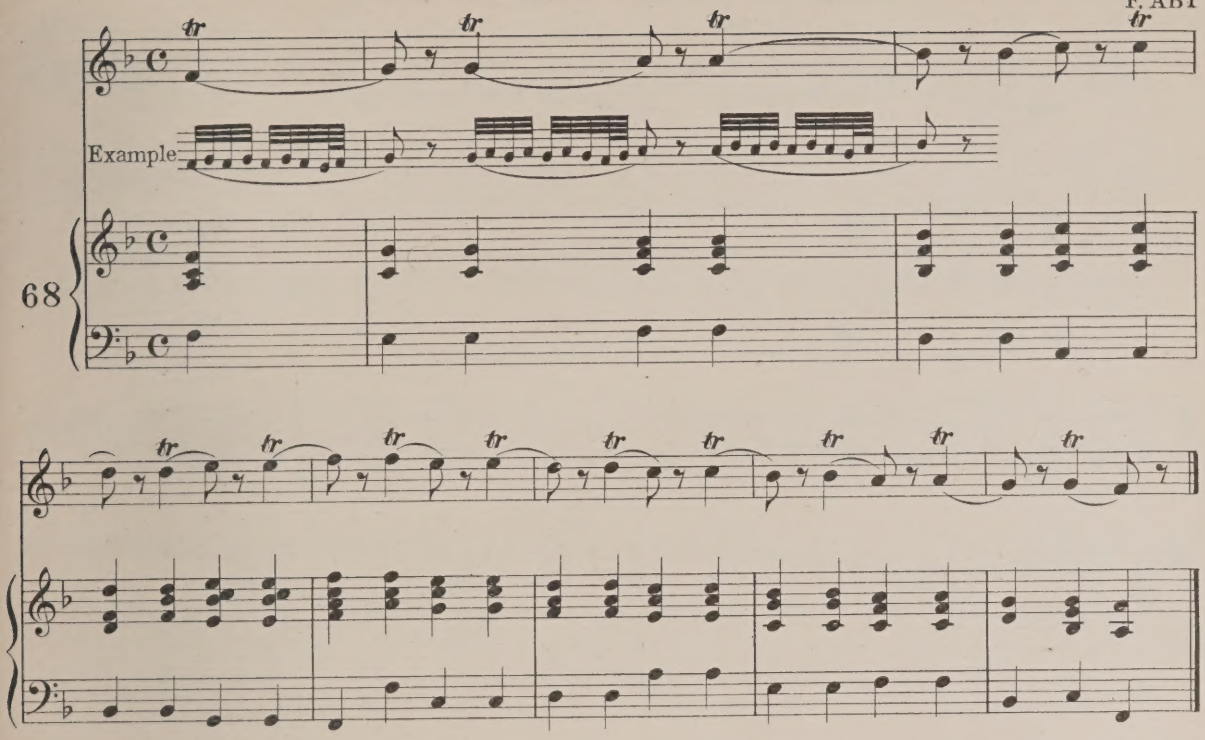


F. ABT




F. ABT
Example
67

F. ABT



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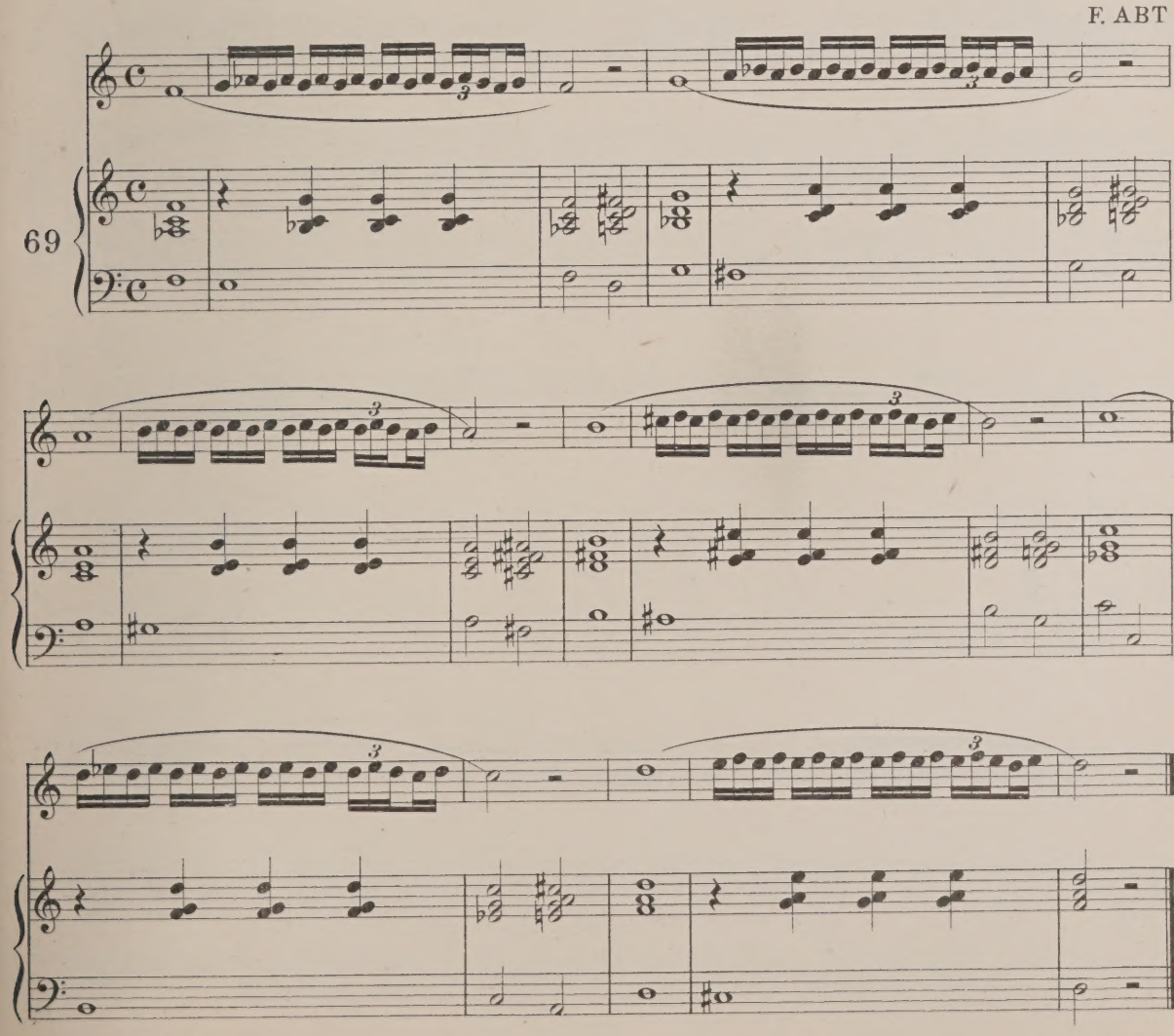
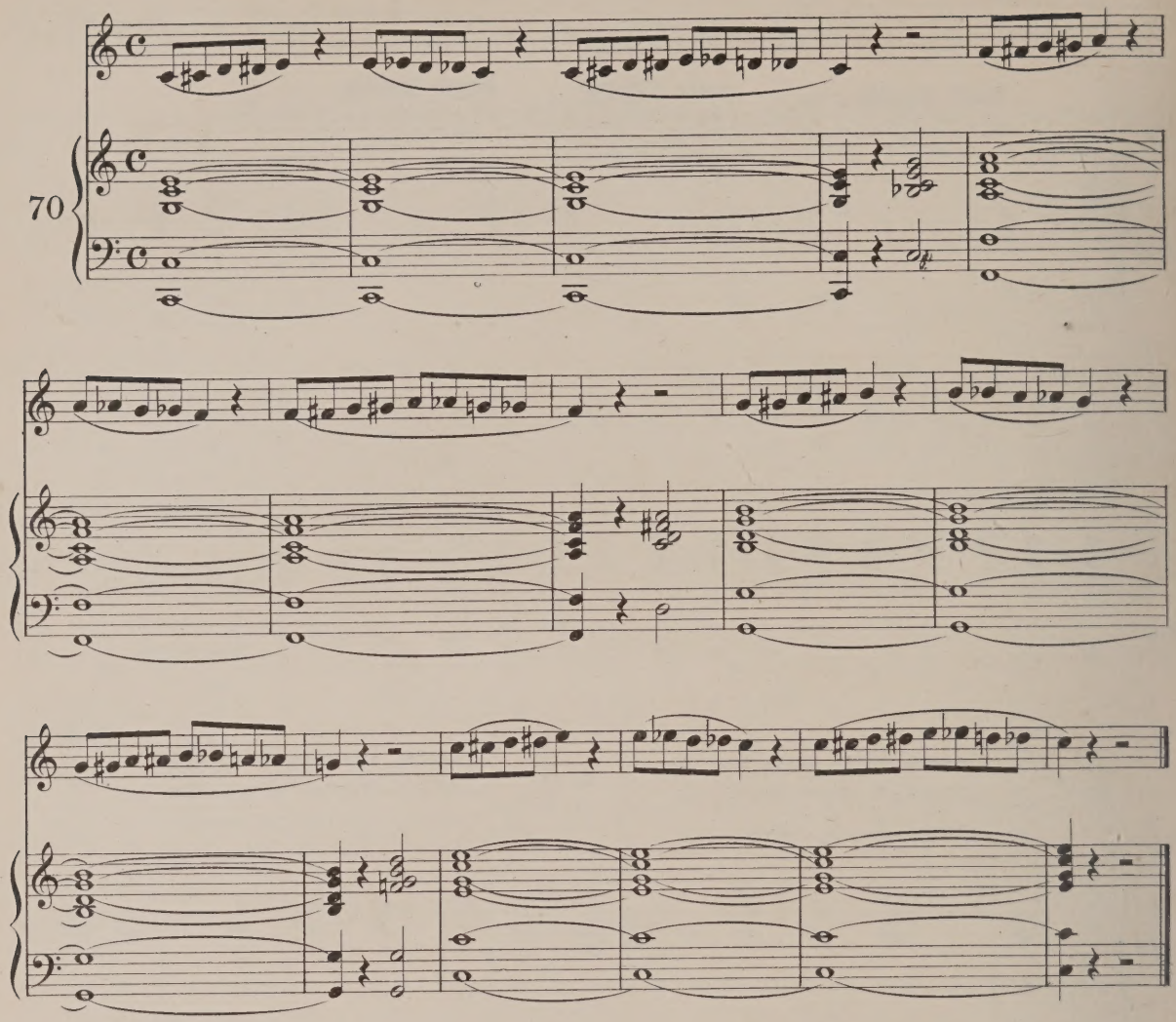
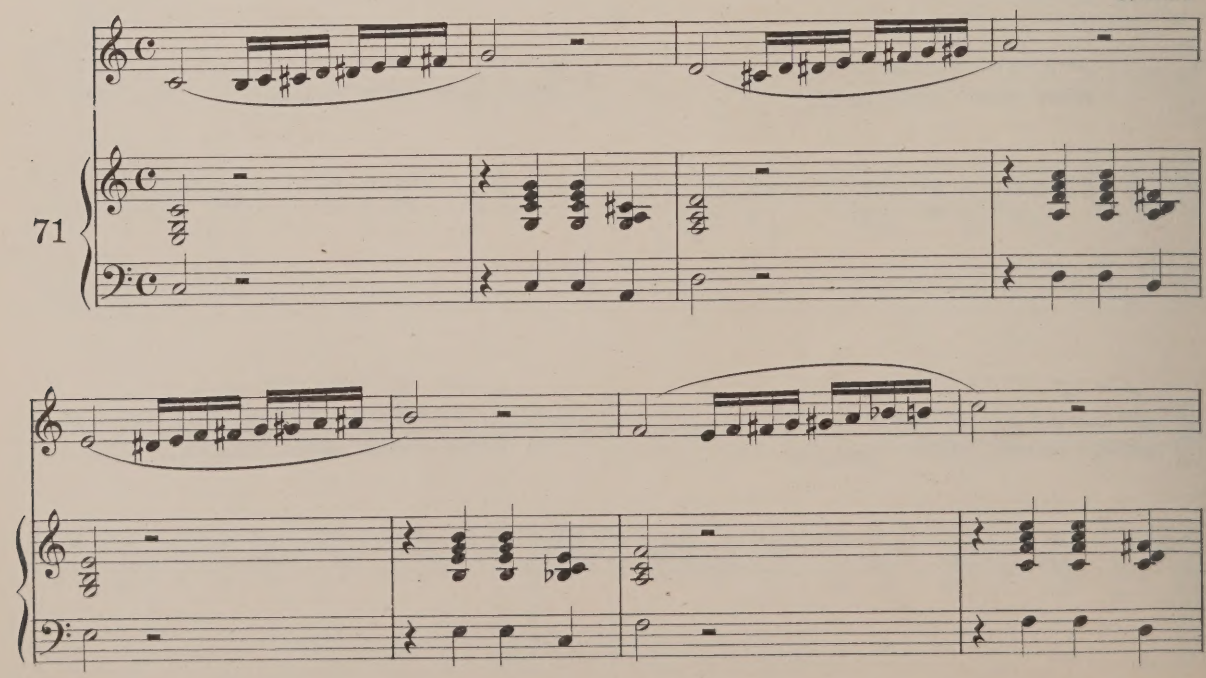


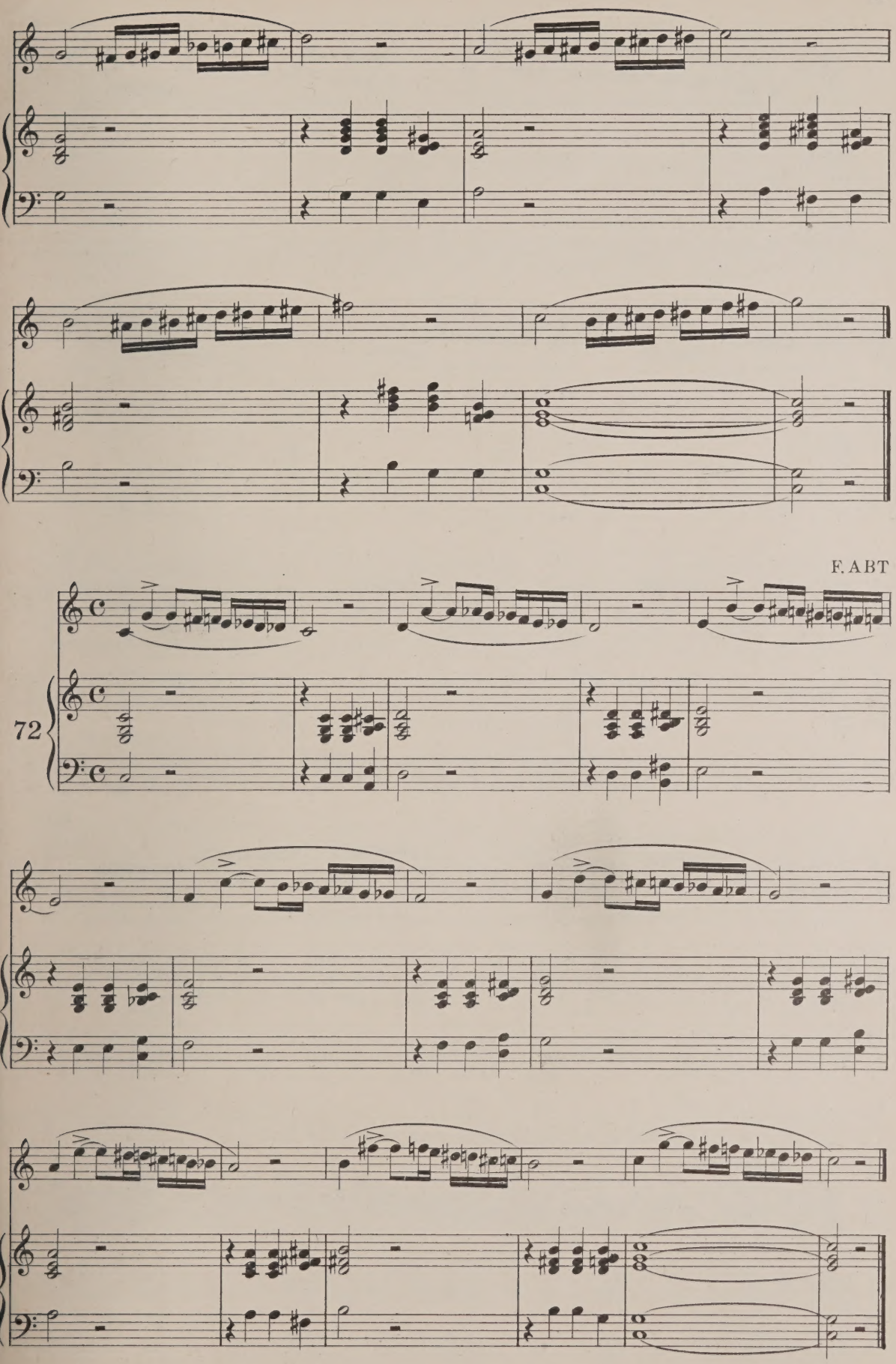
CHROMATIC SCALES *(SCALE CROMATICHE)*

F. ABT

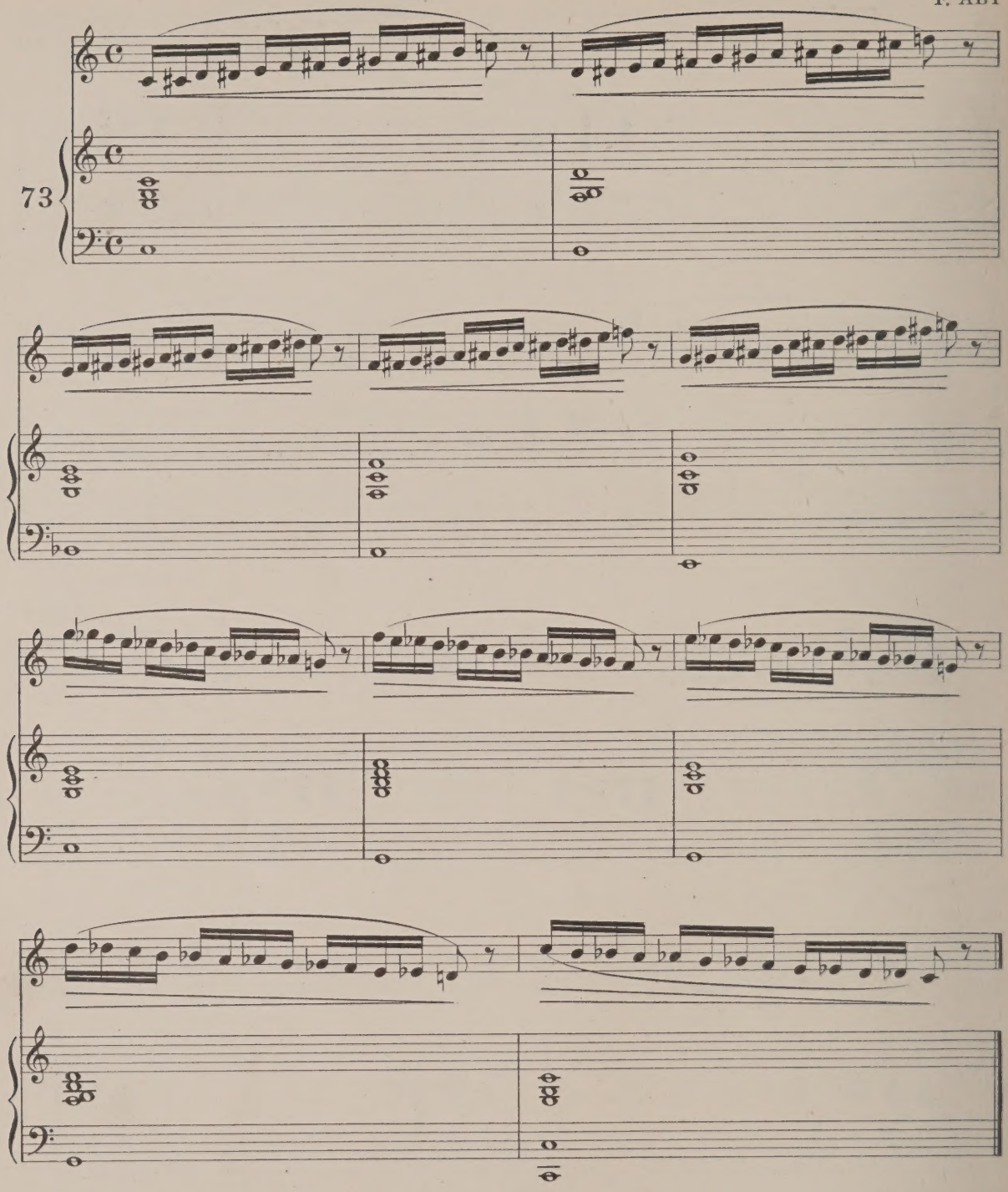


F. ABT




F. ABT
72

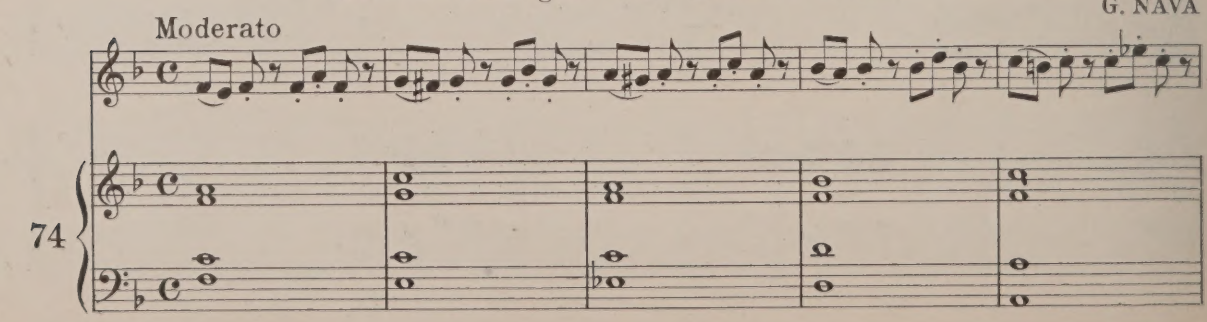
F. ABT



Exercise on Legato and Staccato Notes

G. NAVA

Moderato



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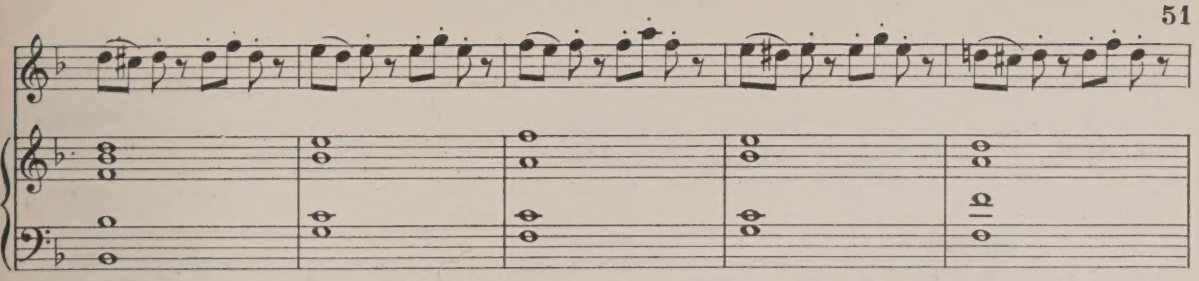
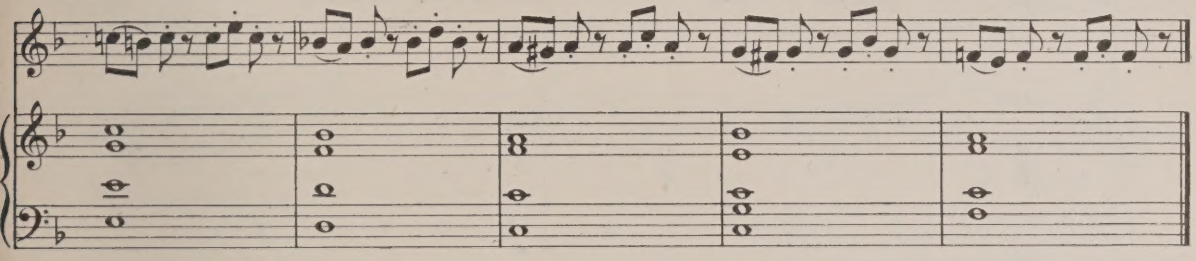
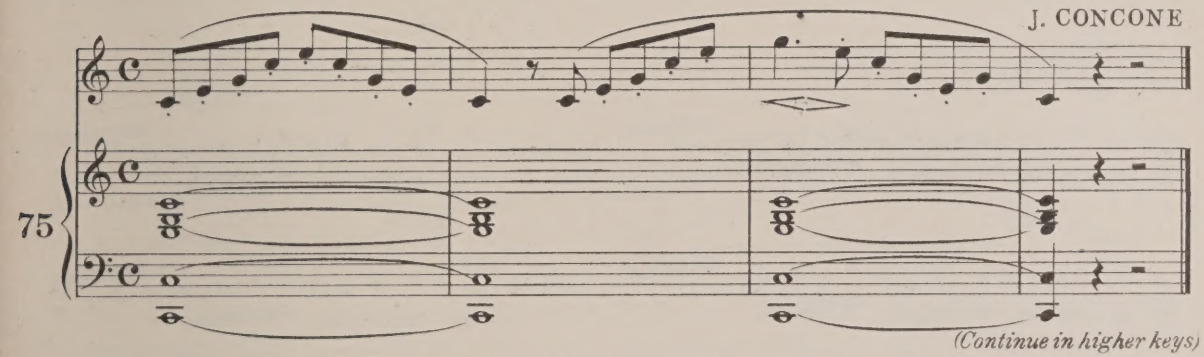




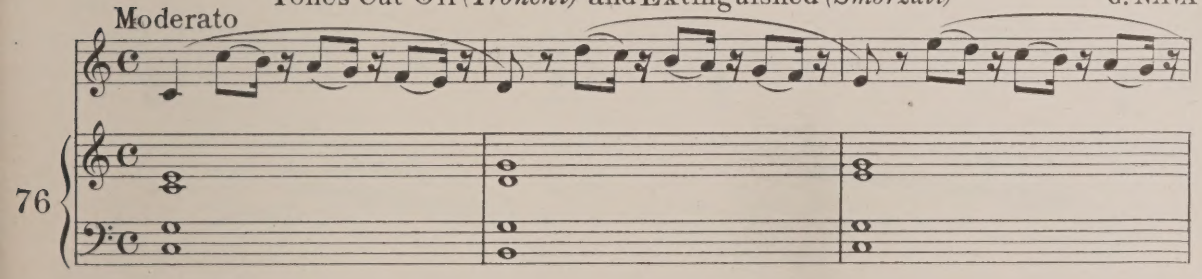
J. CONCONE

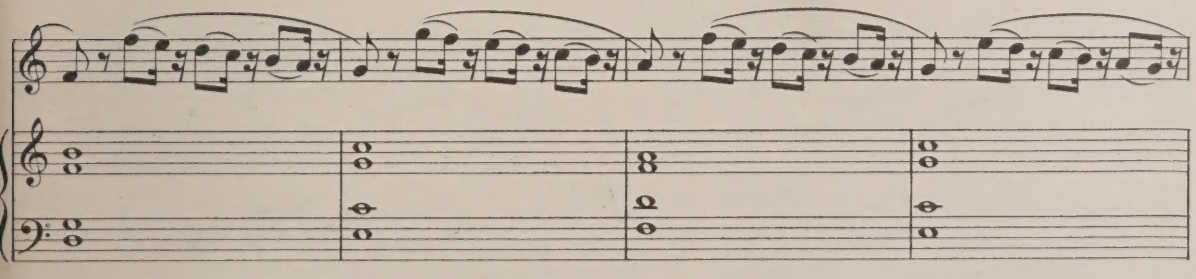


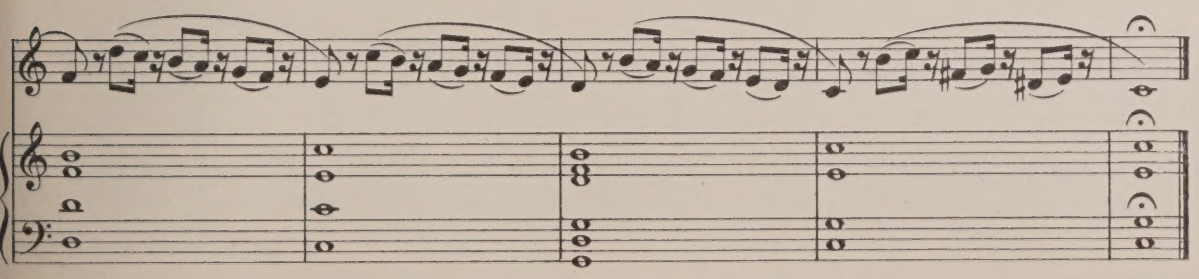
(Continue in higher keys)

Tones Cut Off *(Tronchi)* and Extinguished *(Smorzati)* G. NAVA

Moderato



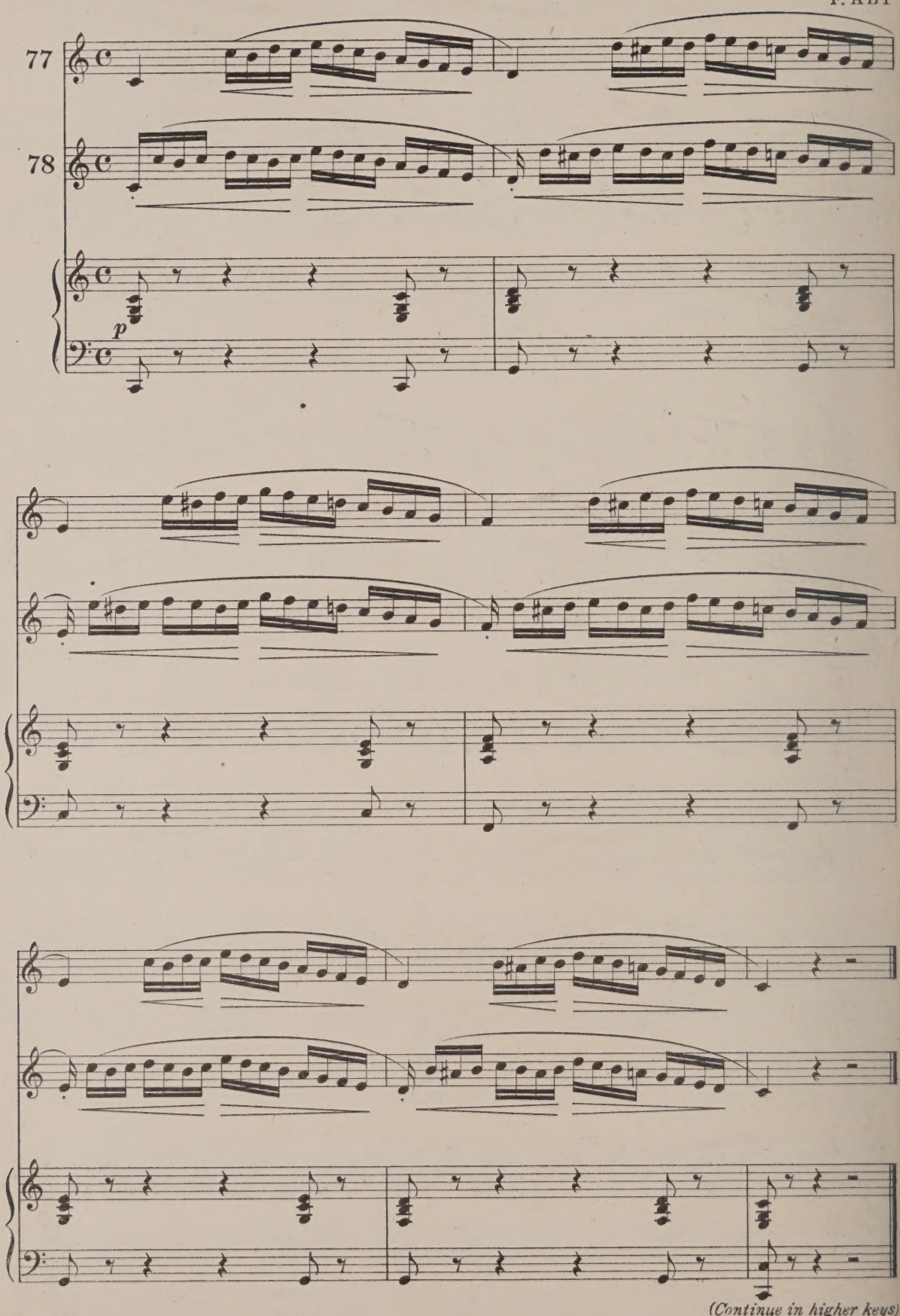




(Continue in higher keys)

THE ROULADE *(VOLATE)*

F. ABT



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THE ROULADE *(VOLATE)*

F. ABT

M.C. MARCHESI

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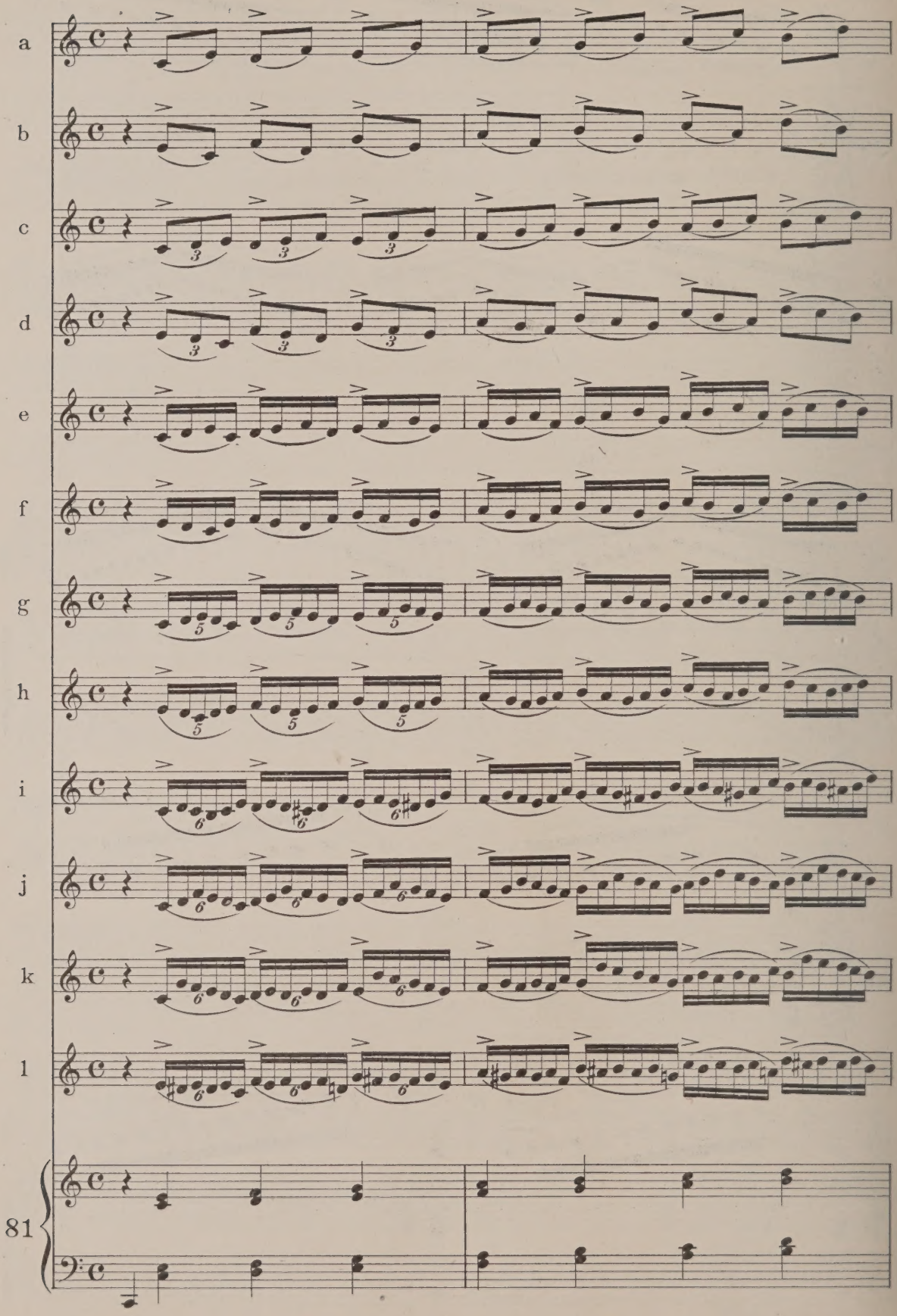
Groups of Two, Three, Four, Five and Six Notes

A. RANDEGGER



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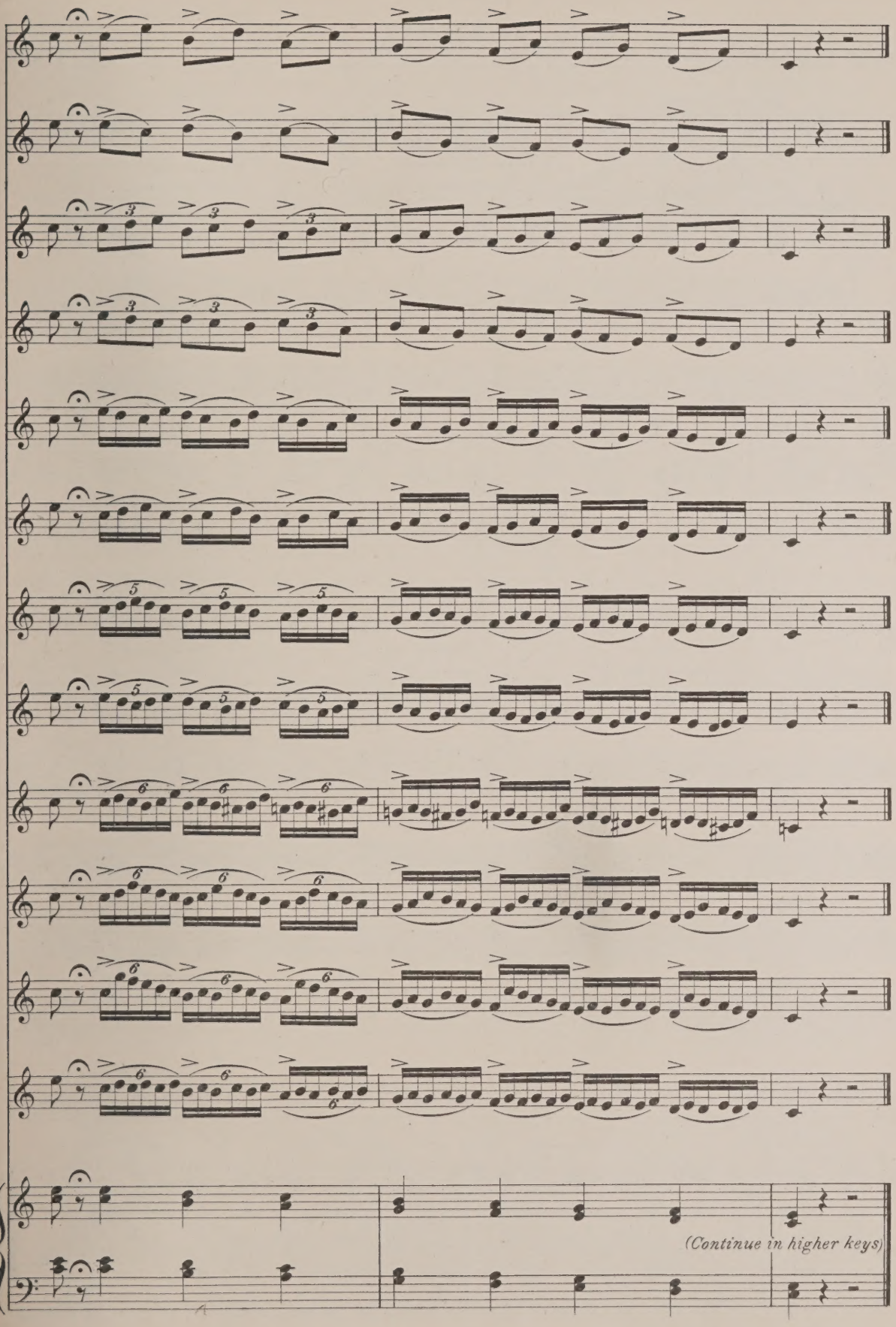
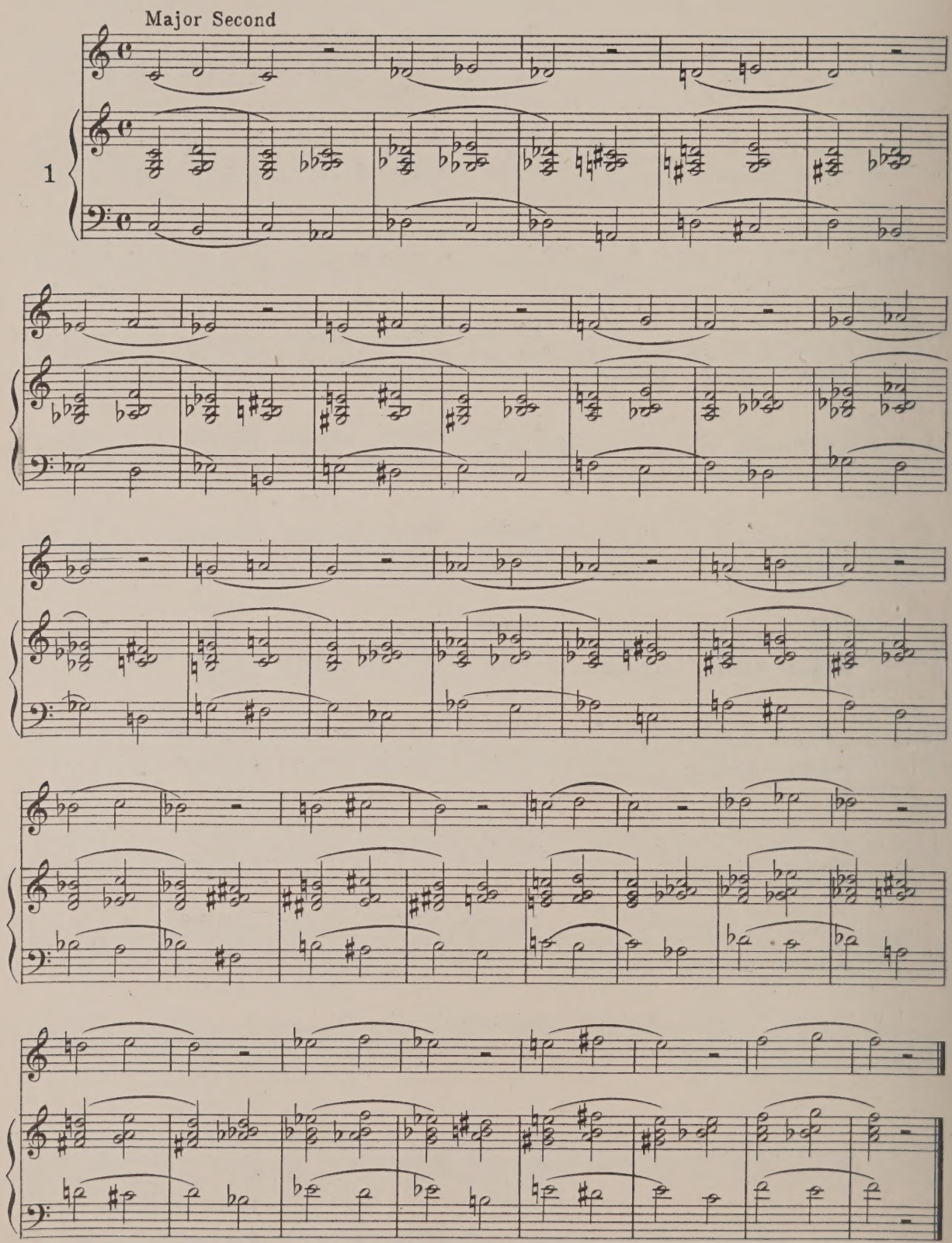

(Continue in higher keys)

Part II

INTERVALS*)

Edited by Eduardo Marzo F. ABT



*) *The study of the Intervals can be taken up at the same time as the Exercises, after having learned the first ten numbers of the Scales.*

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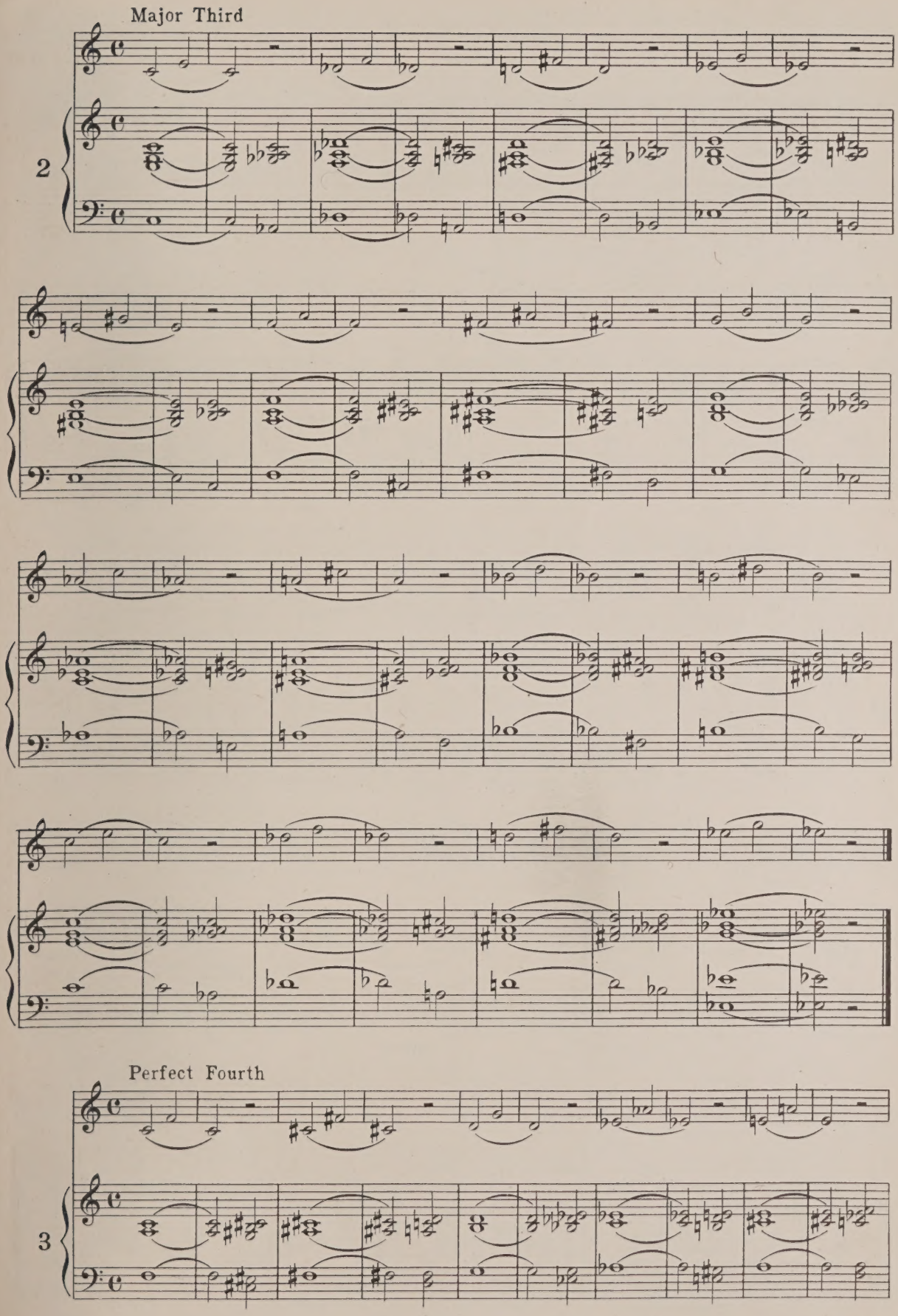
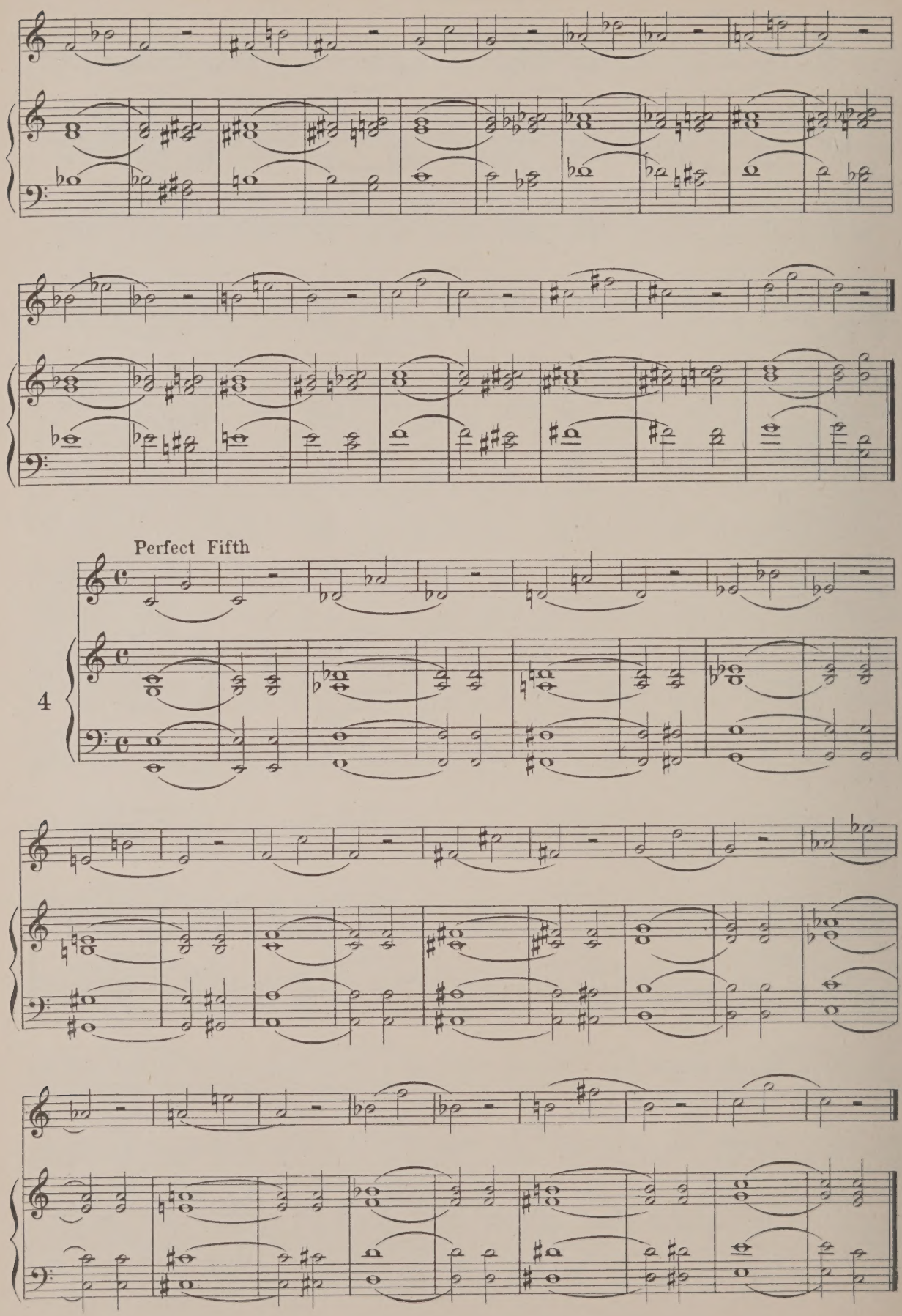
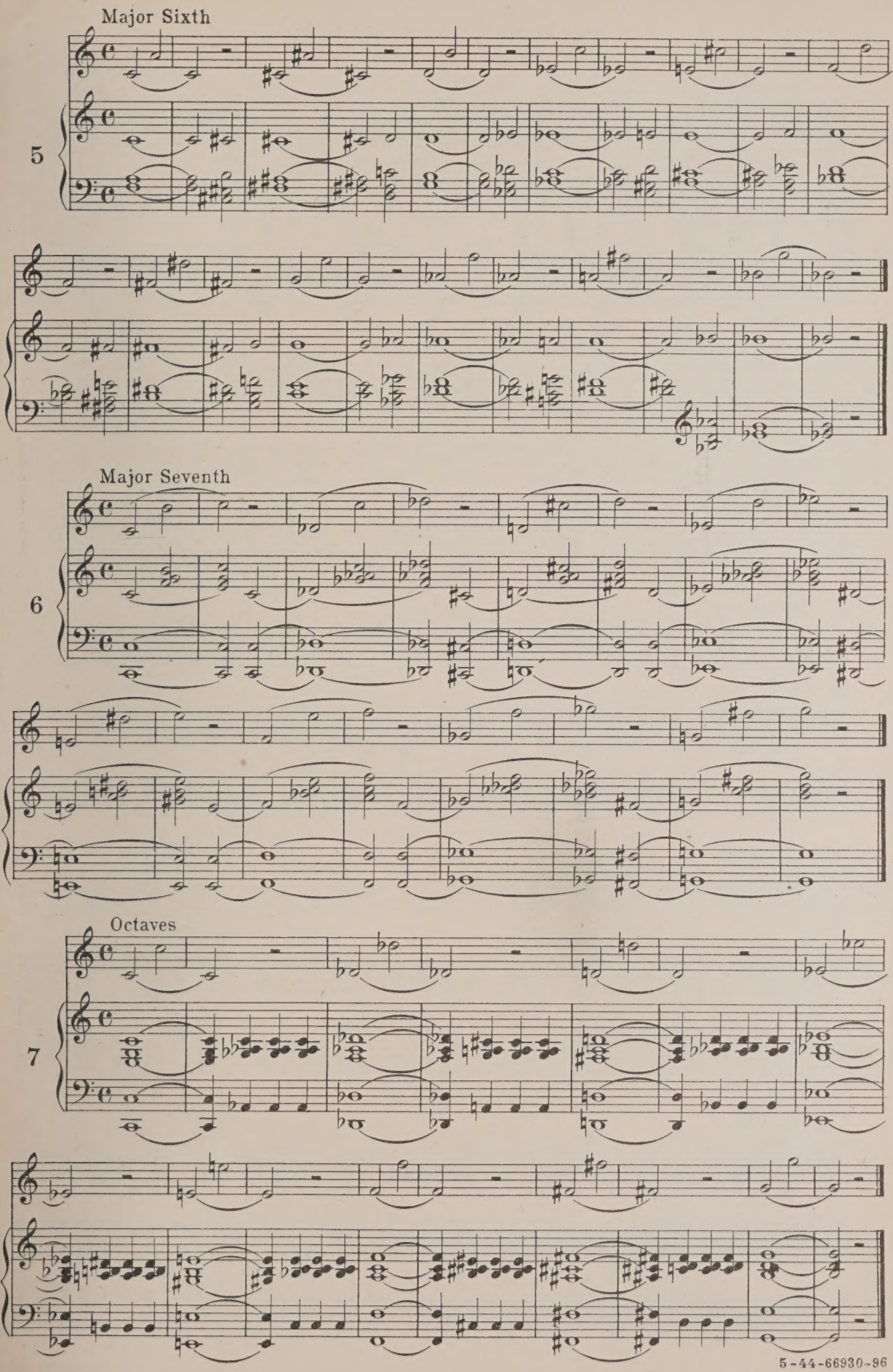
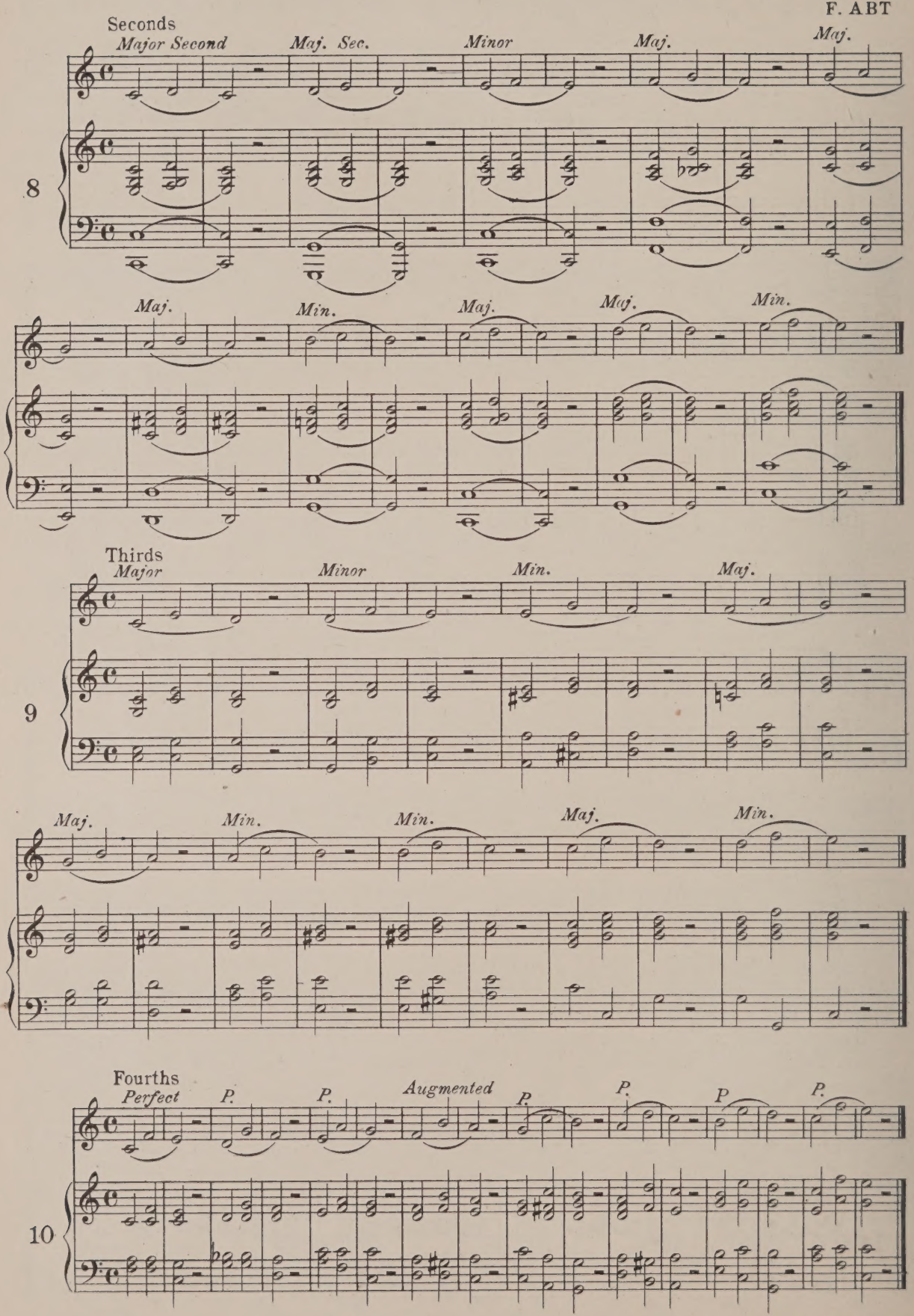

Major Third
2
Perfect Fourth
3


Perfect Fifth
4


Major Sixth
5
Major Seventh
6
Octaves
7

Intervals in the Order of the Scale

F. ABT



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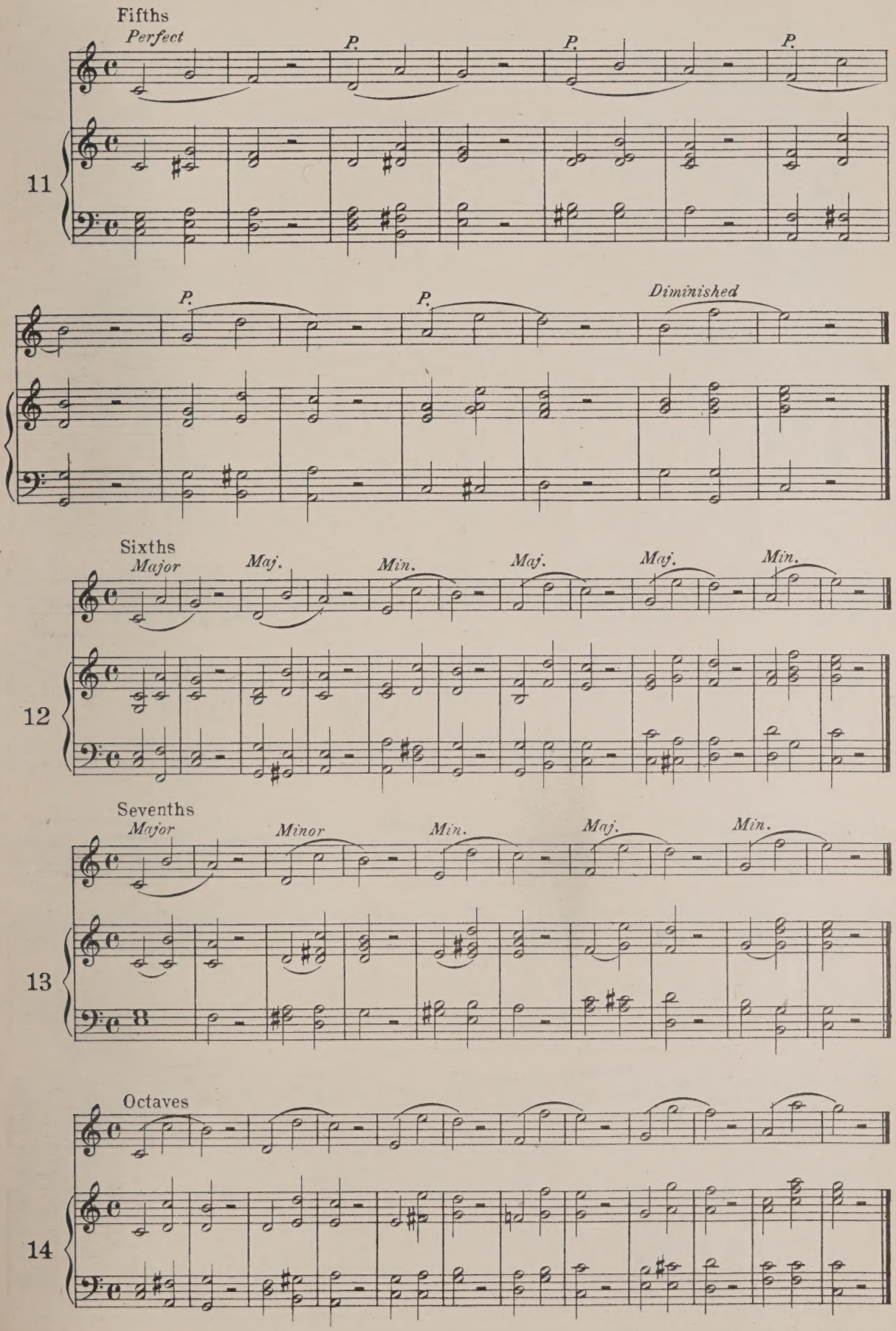
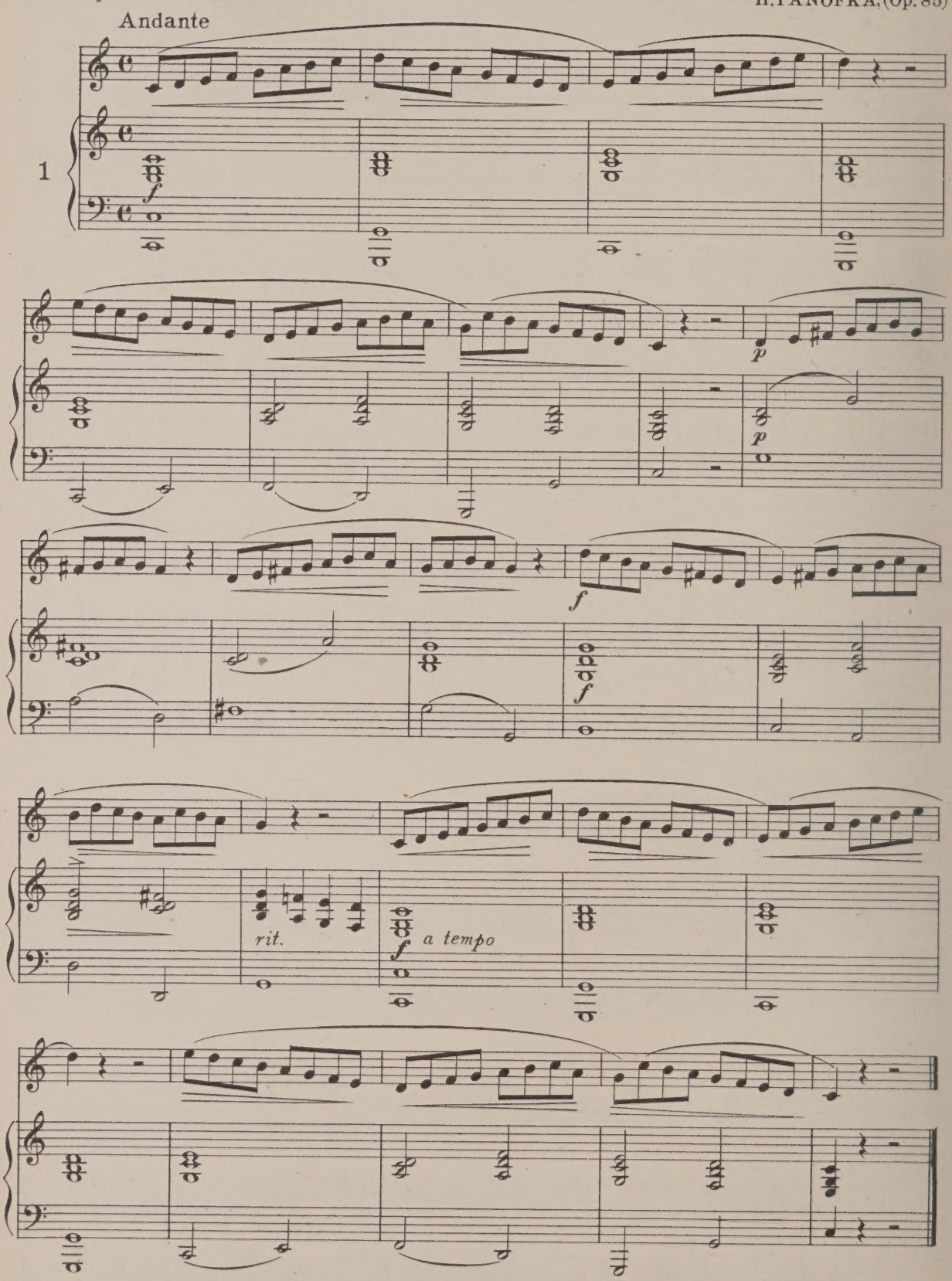

Fifths
Perfect
P.
P.
P.
11
P.
P.
Diminished
Sixths
Major
Maj.
Min.
Maj.
Maj.
Min.
12
Sevenths
Major
Minor
Min.
Maj.
Min.
13
Octaves
14

Part III

VOCALISES *)

Edited by Eduardo Marzo

H. PANOFKA, (Op. 85)



*) *As these Vocalises are arranged progressively in almost the same order as the Exercises, they can be commenced soon after having accomplished the study of the intervals.*

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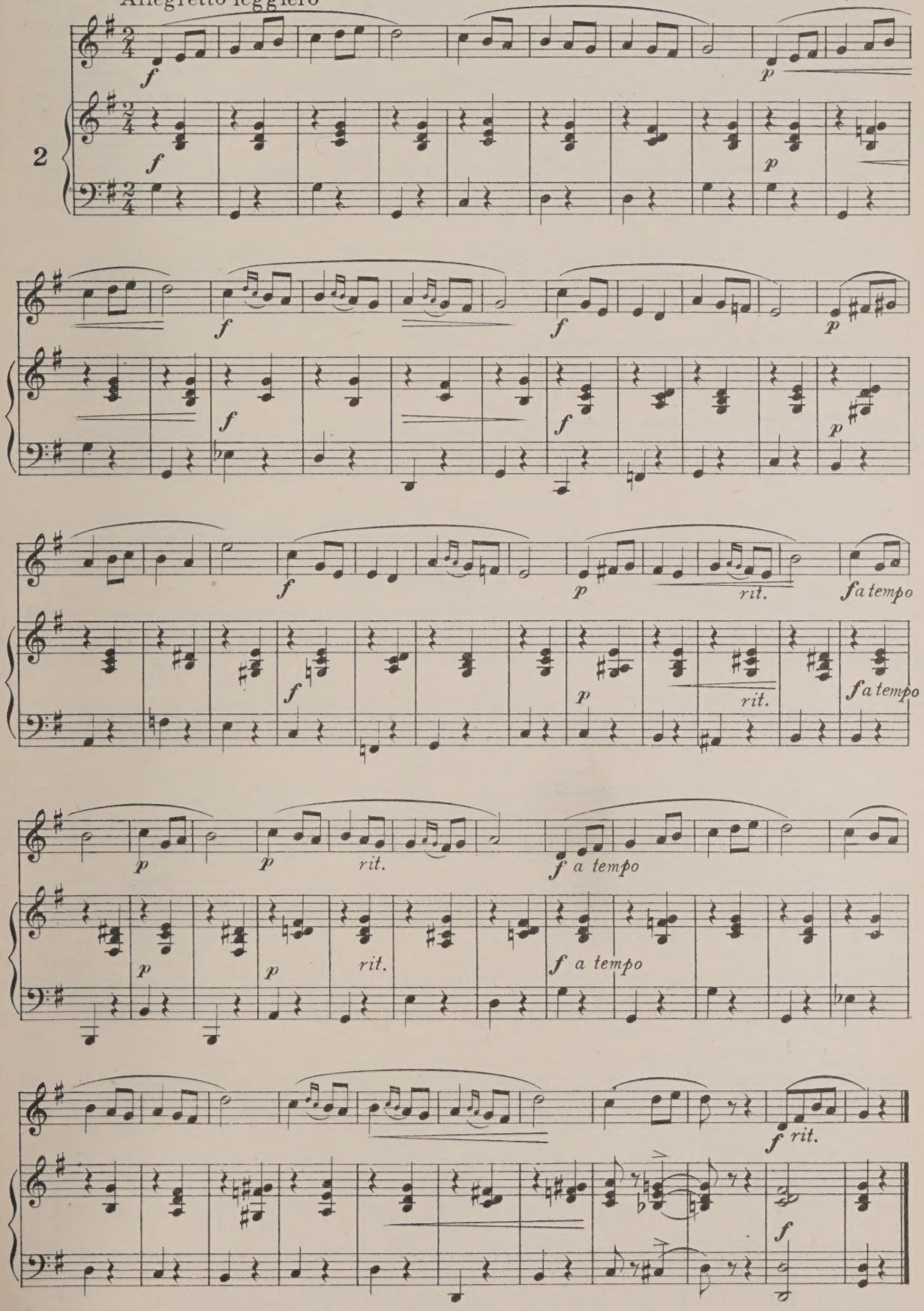
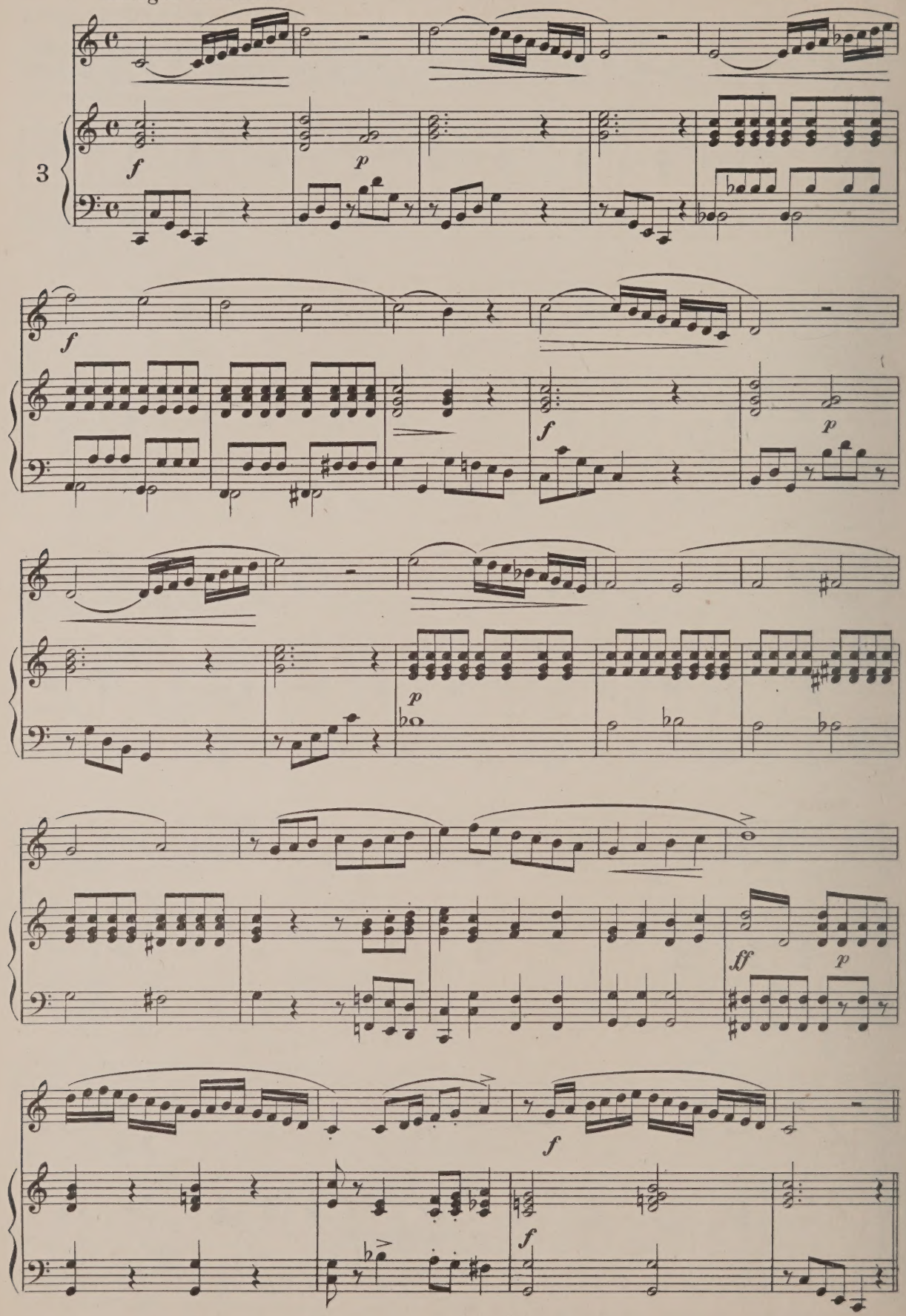
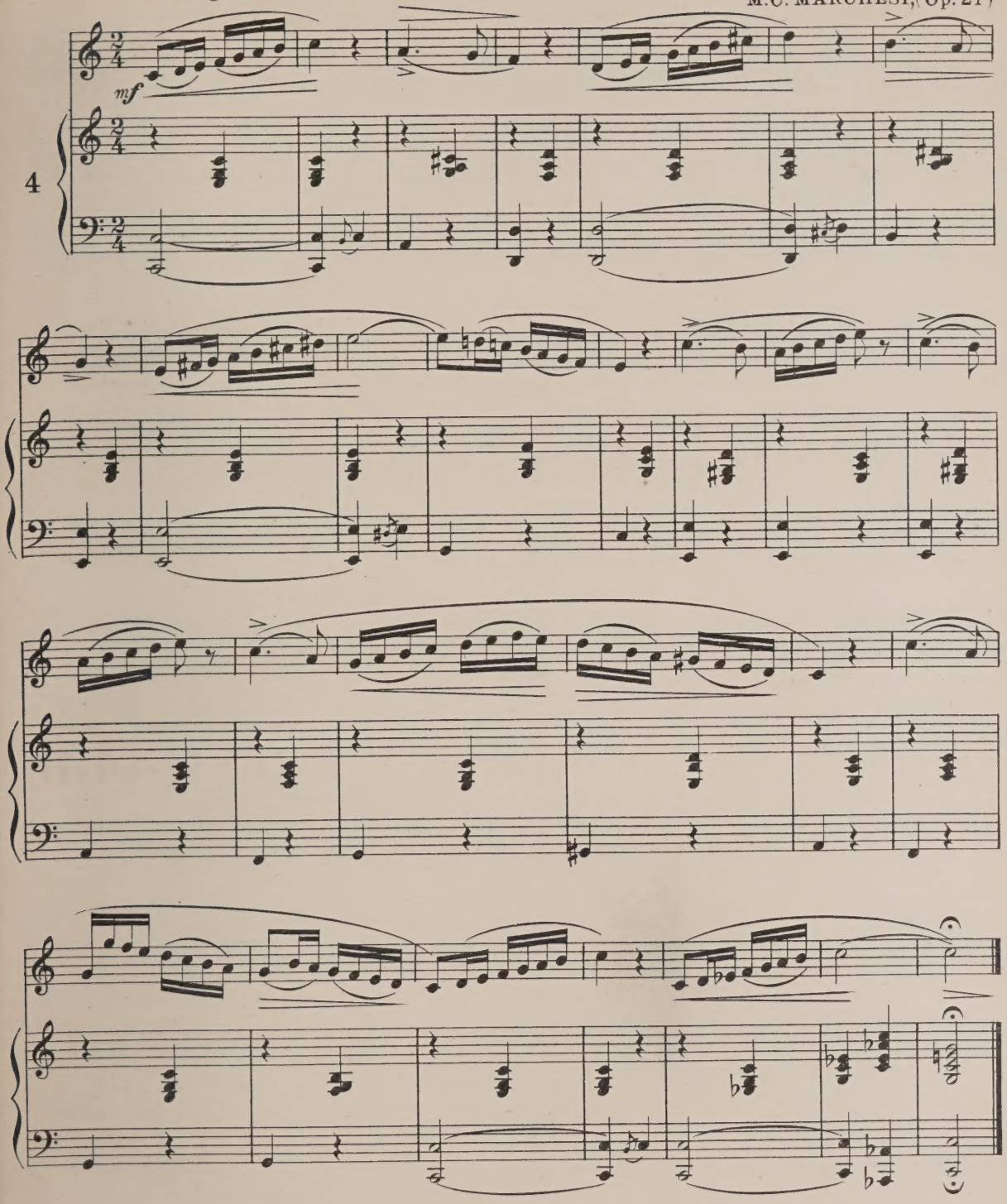

Allegretto leggiero
2
f
p
rit.
a tempo

Allegro moderato



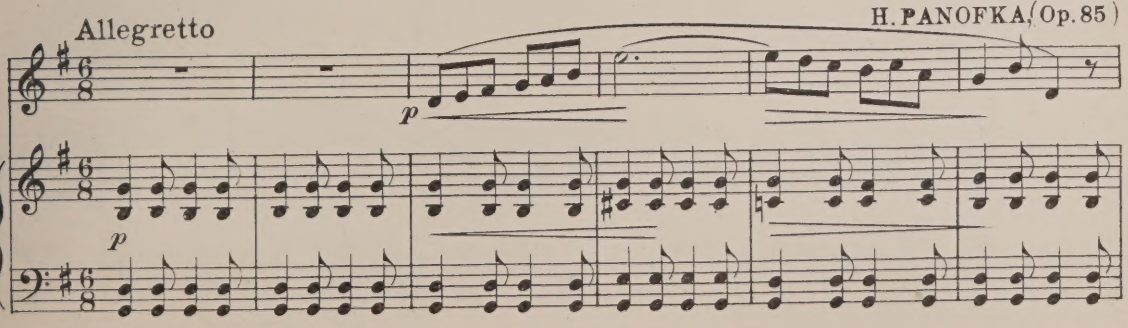
Con energico

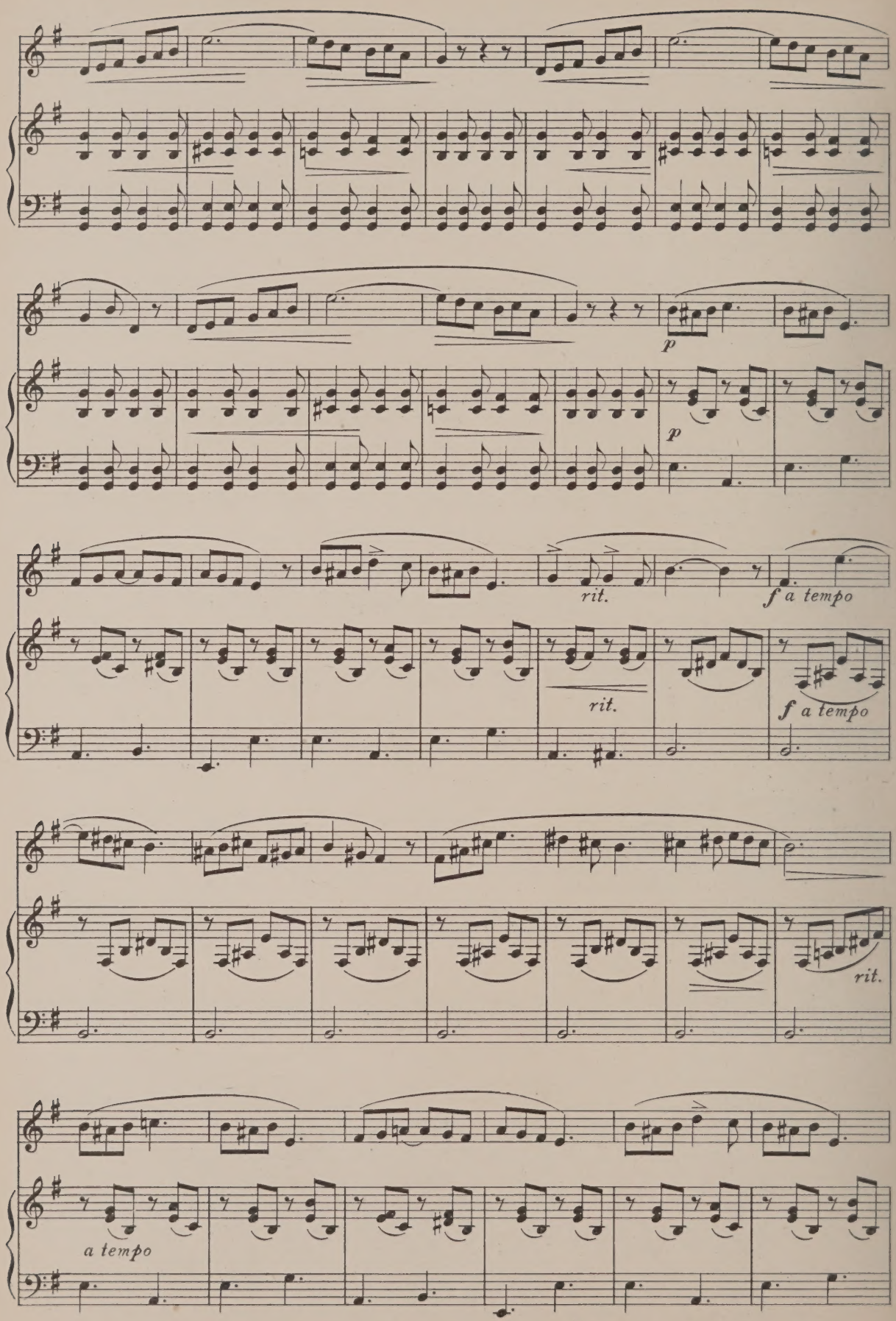
M.C. MARCHESI, (Op. 21)

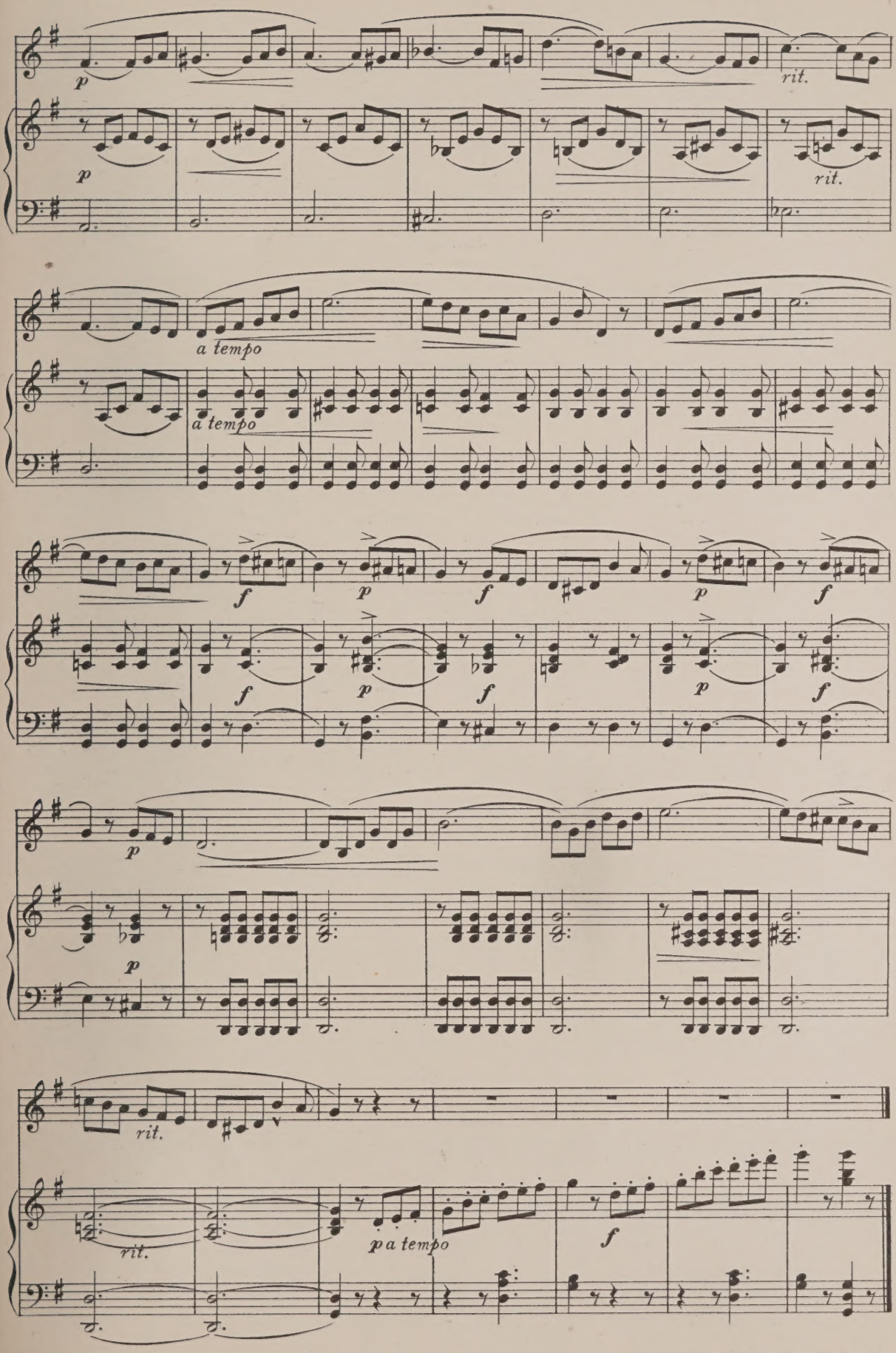


Allegretto

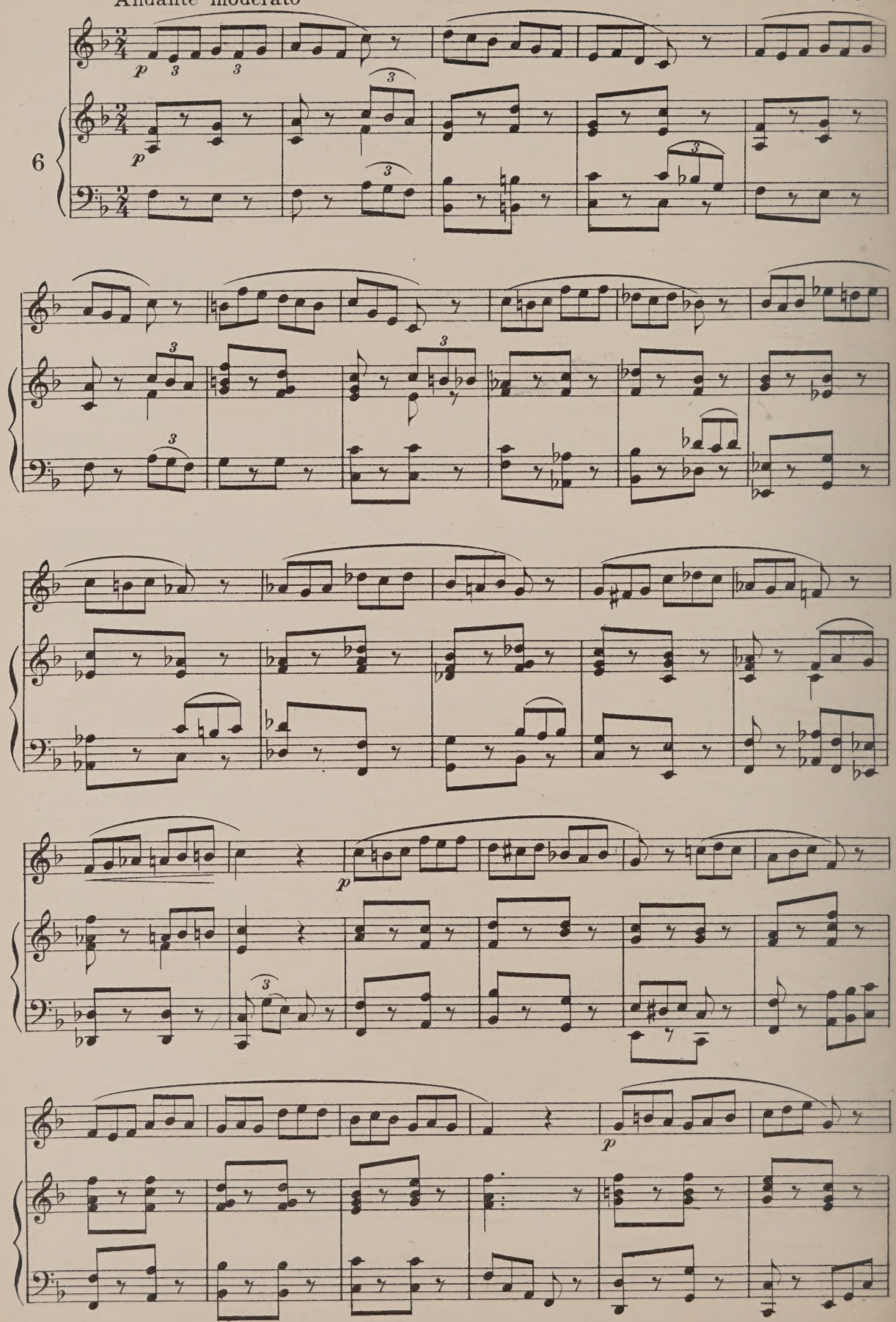
H. PANOFKA, (Op. 85)

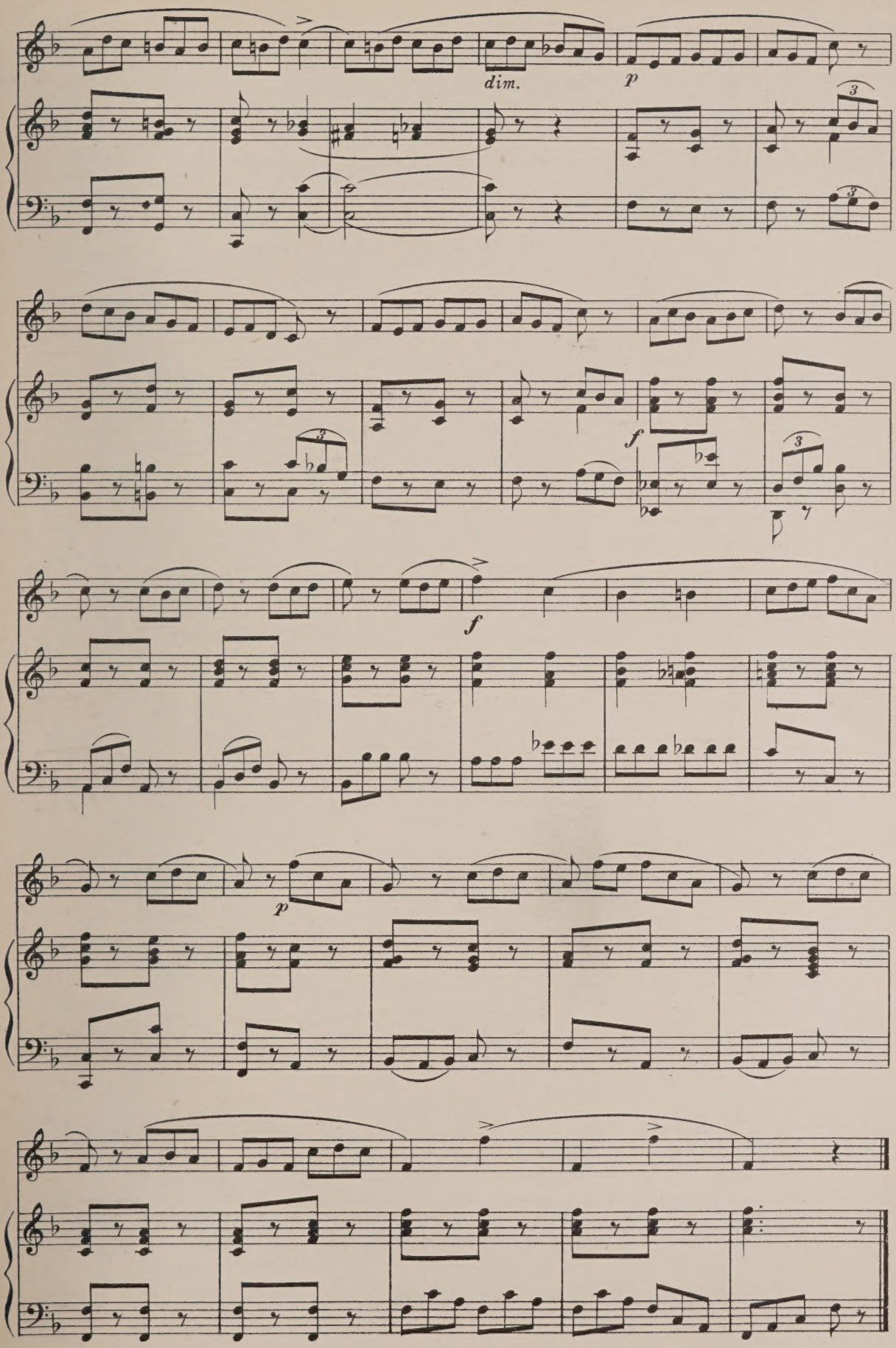



p
p
rit.
f a tempo
rit.
f a tempo
rit.
a tempo

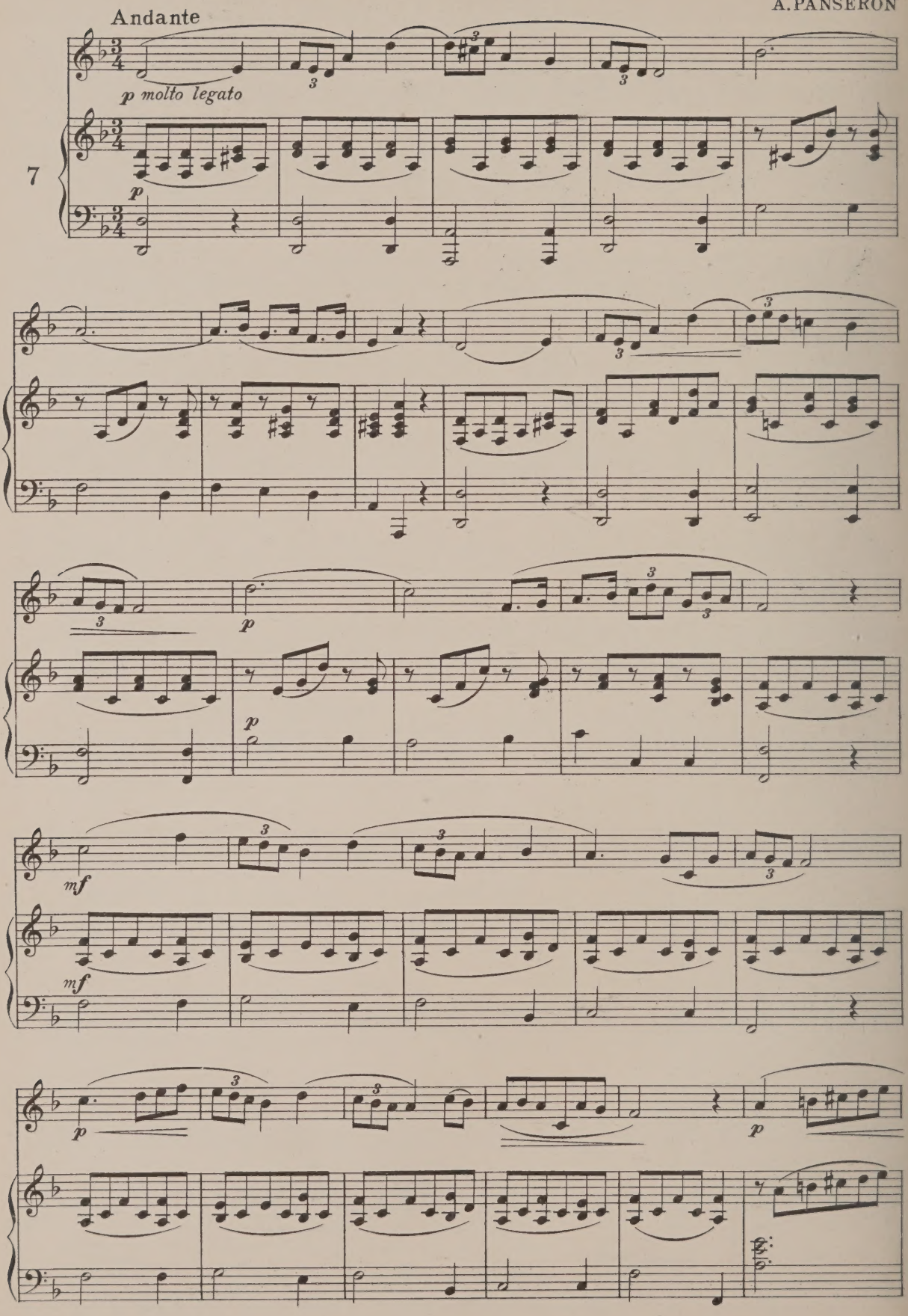

p
rit.
a tempo
f
p a tempo

Andante moderato




dim.
p
f
f
p

A. PANSERON



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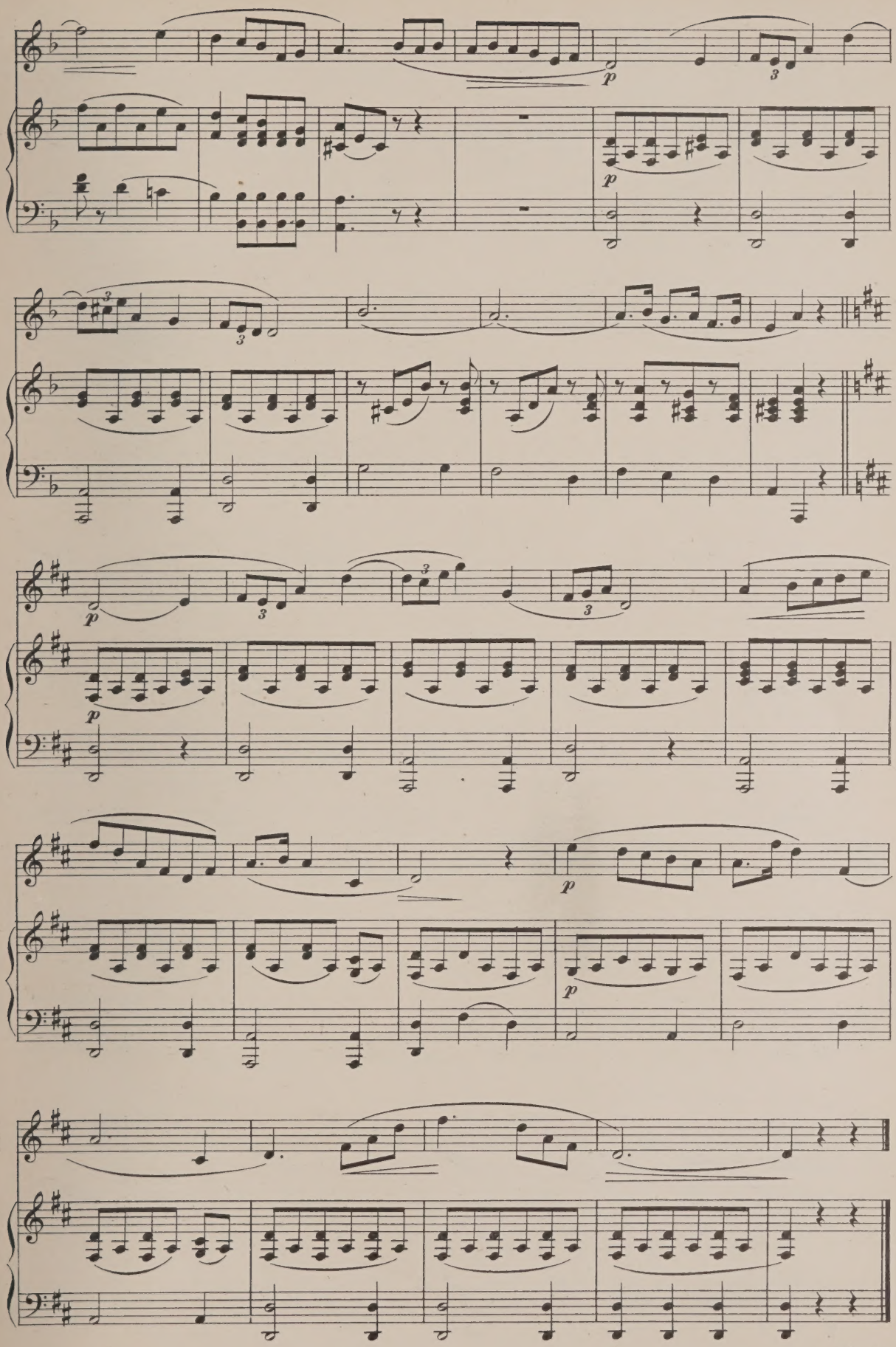

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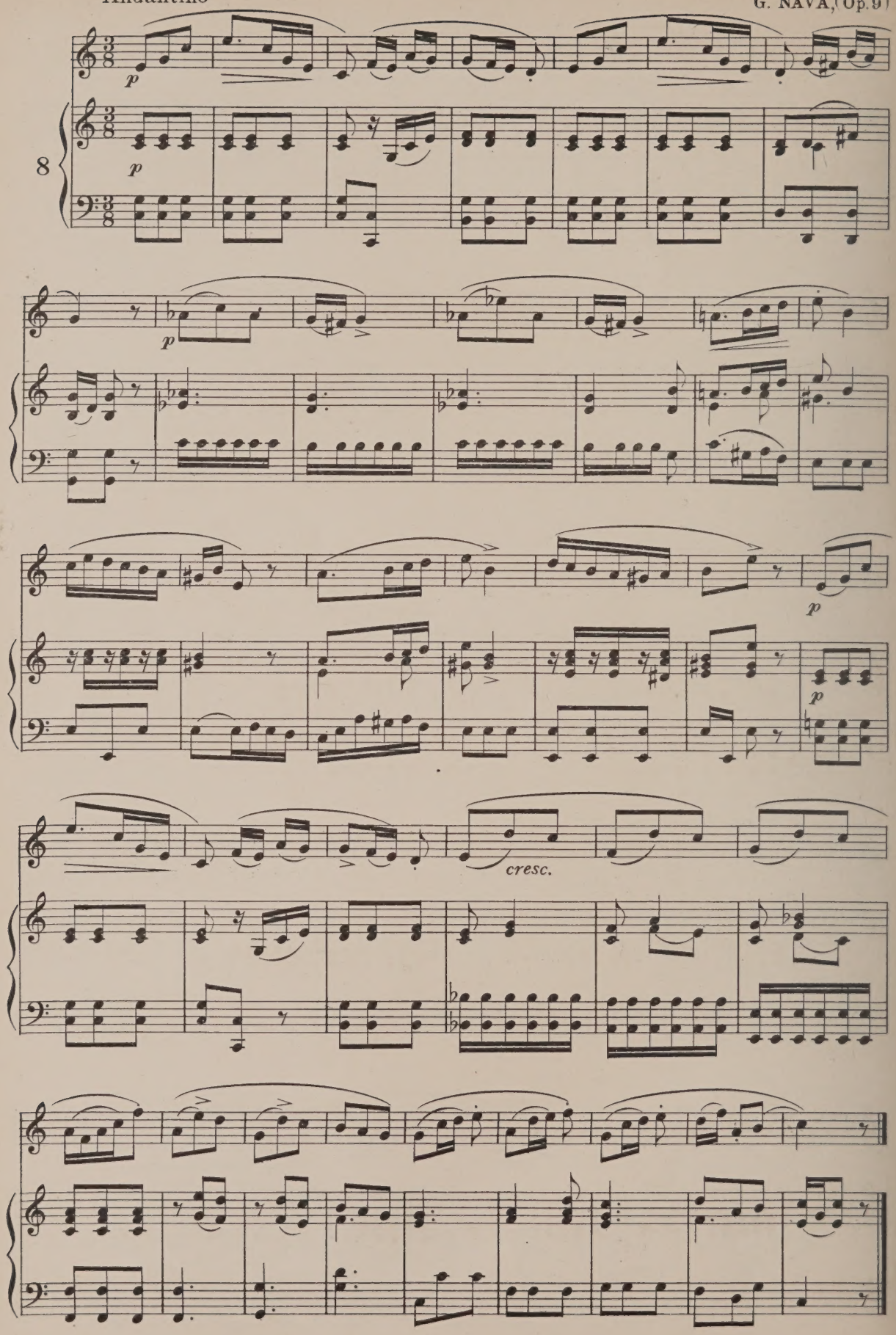
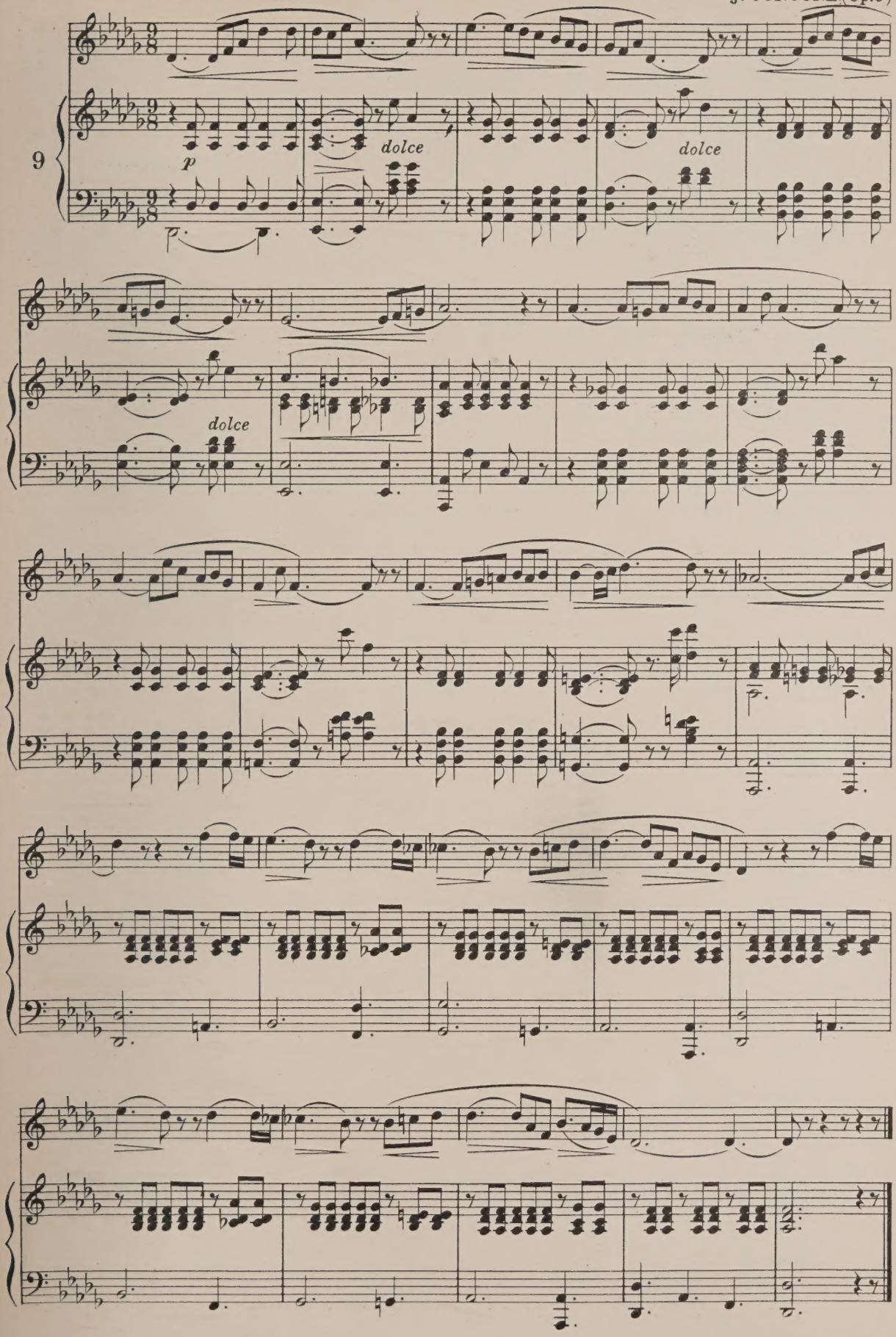
Andantino



Andante



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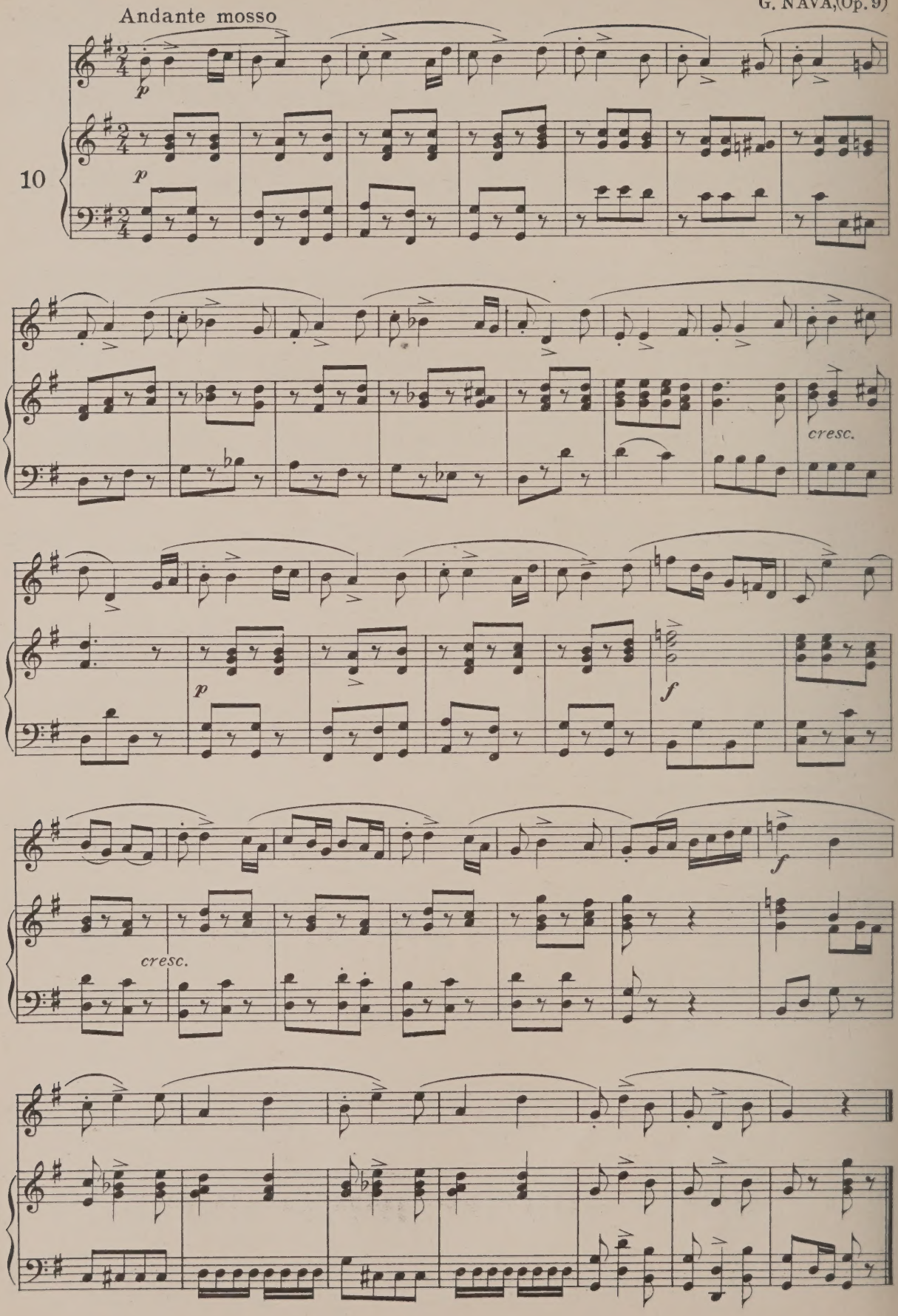
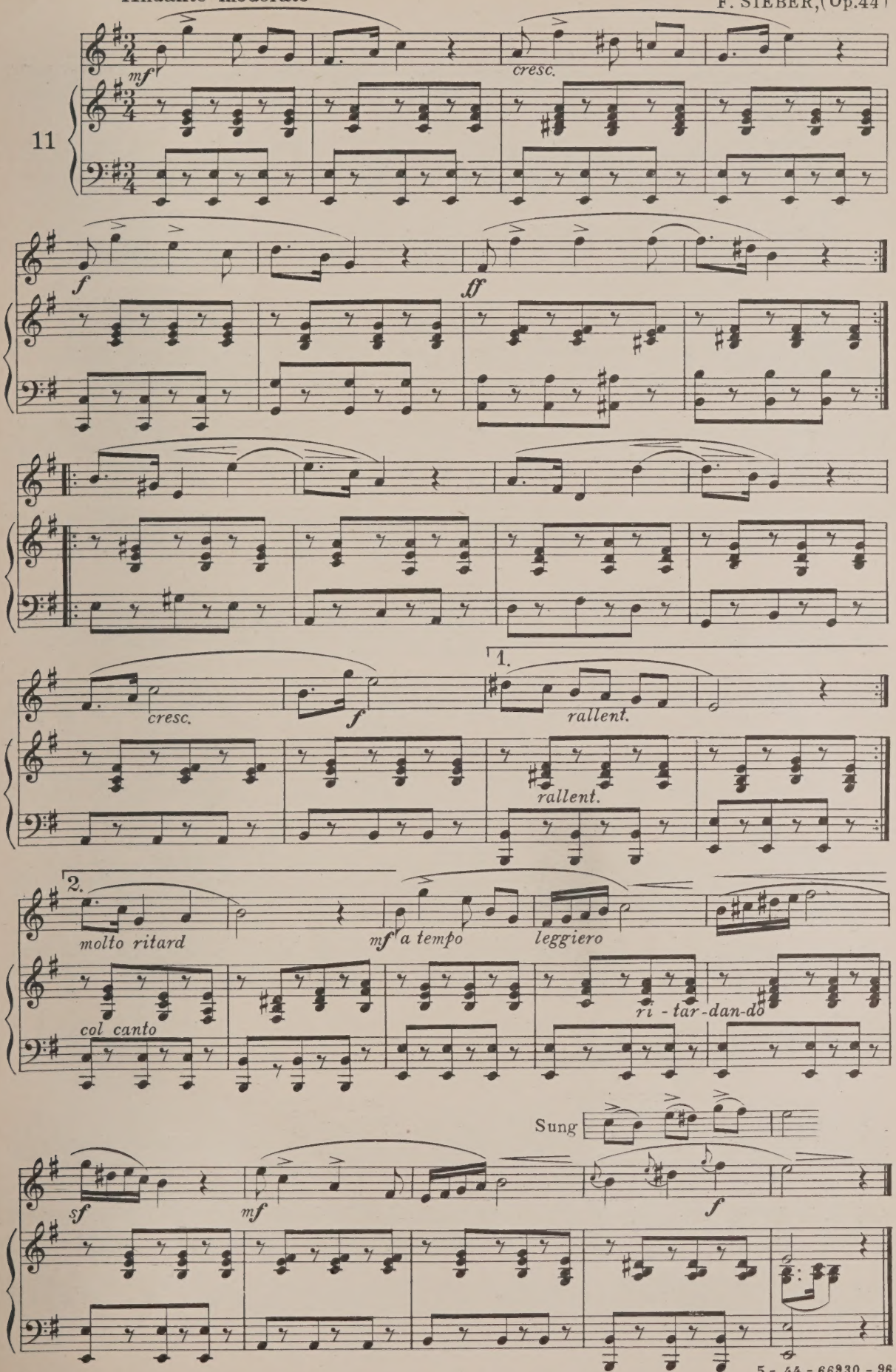
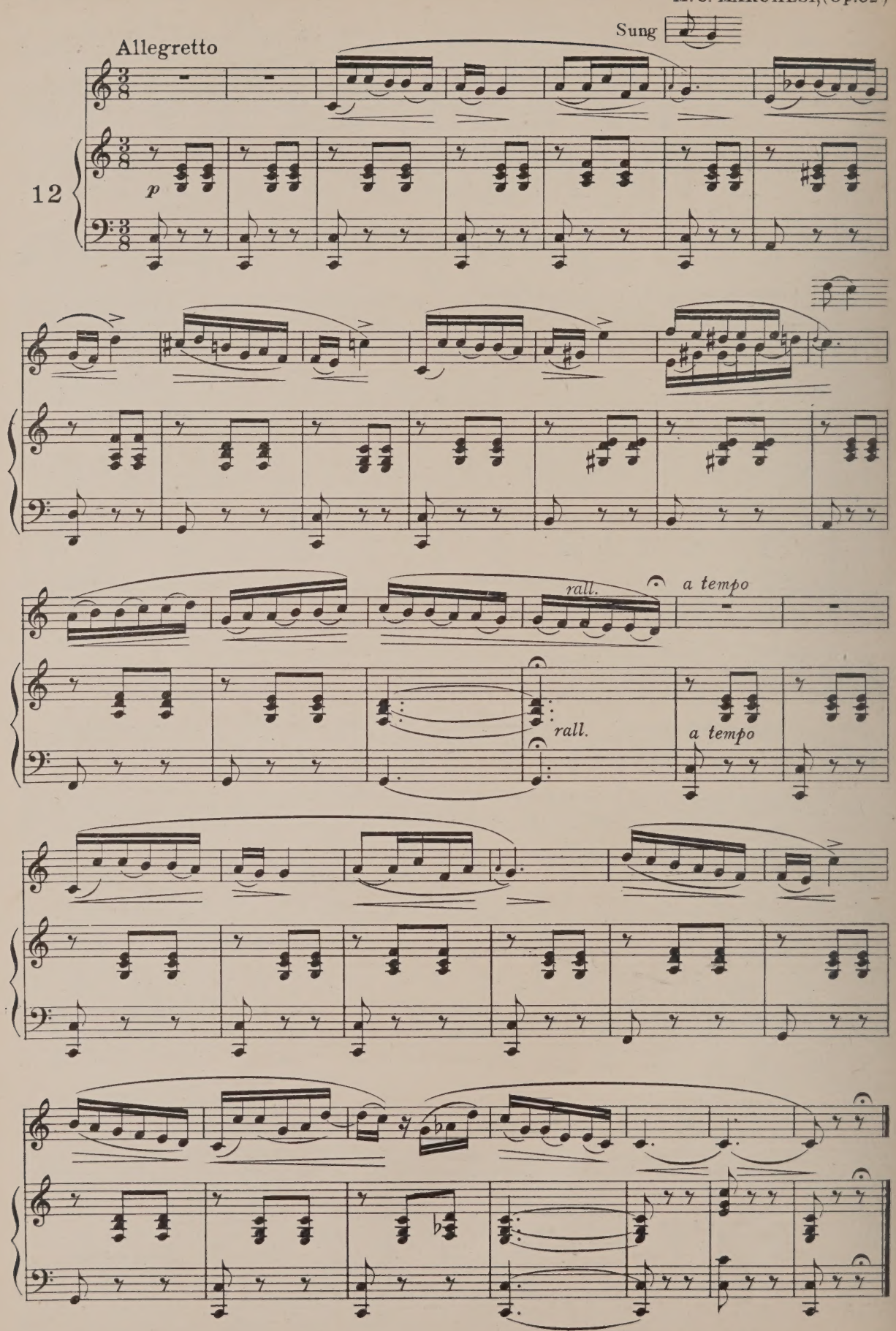

Andante mosso
p
10
cresc.
f
cresc.

Andante moderato

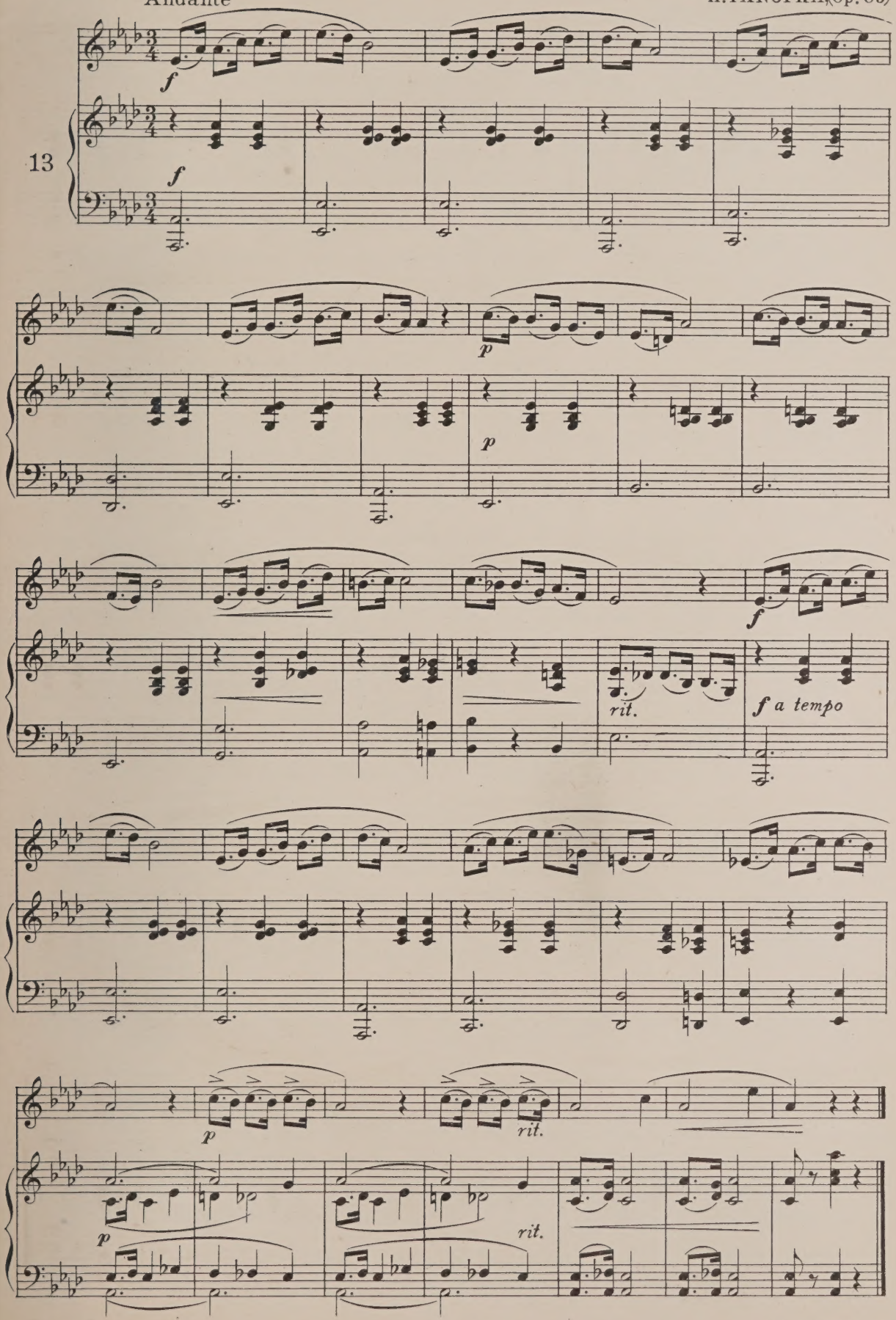
F. SIEBER, (Op. 44)




Allegretto
Sung
12
p
rall.
a tempo
rall.
a tempo

Andante

H. PANOFKA, (Op. 85)



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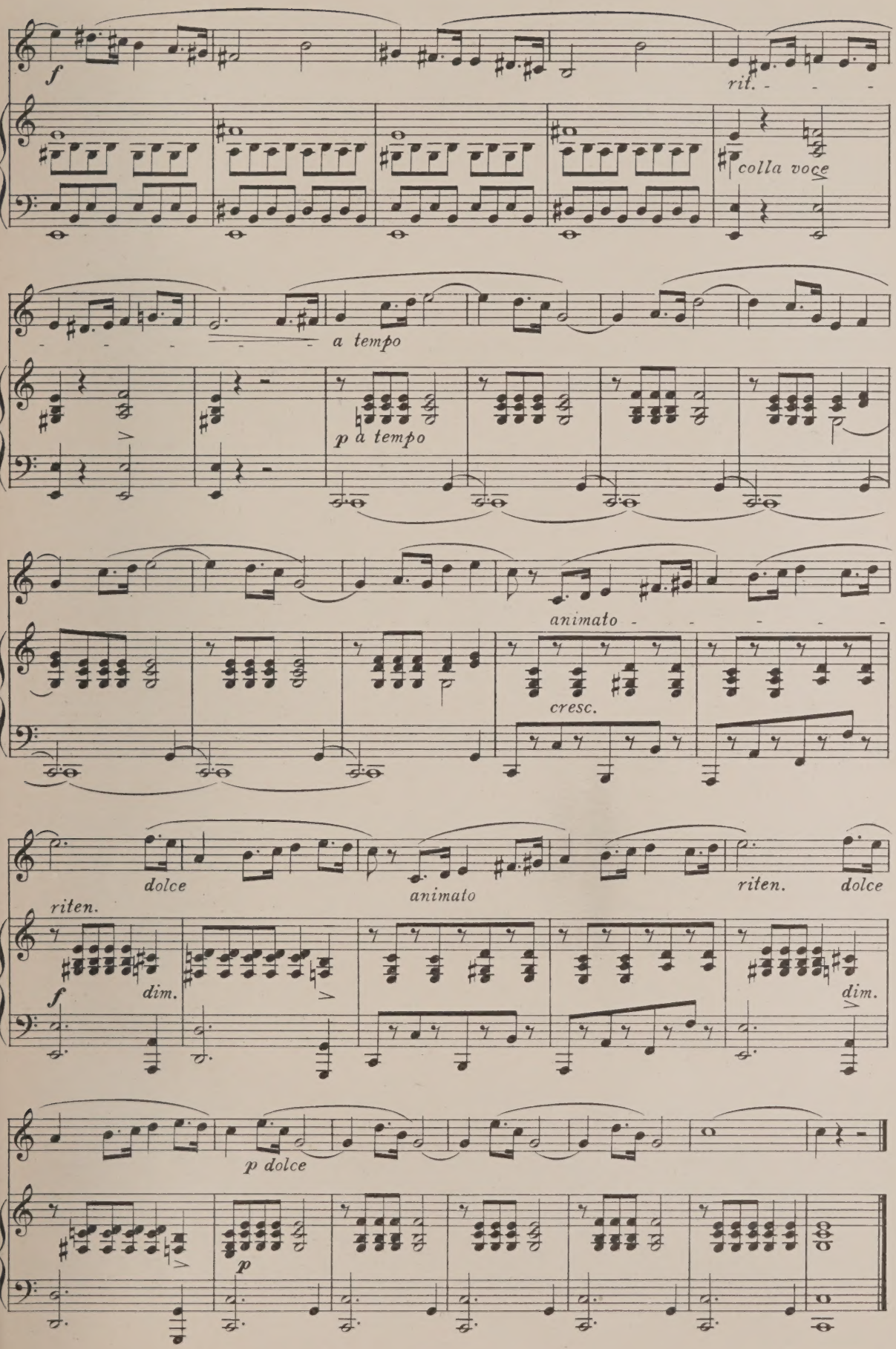
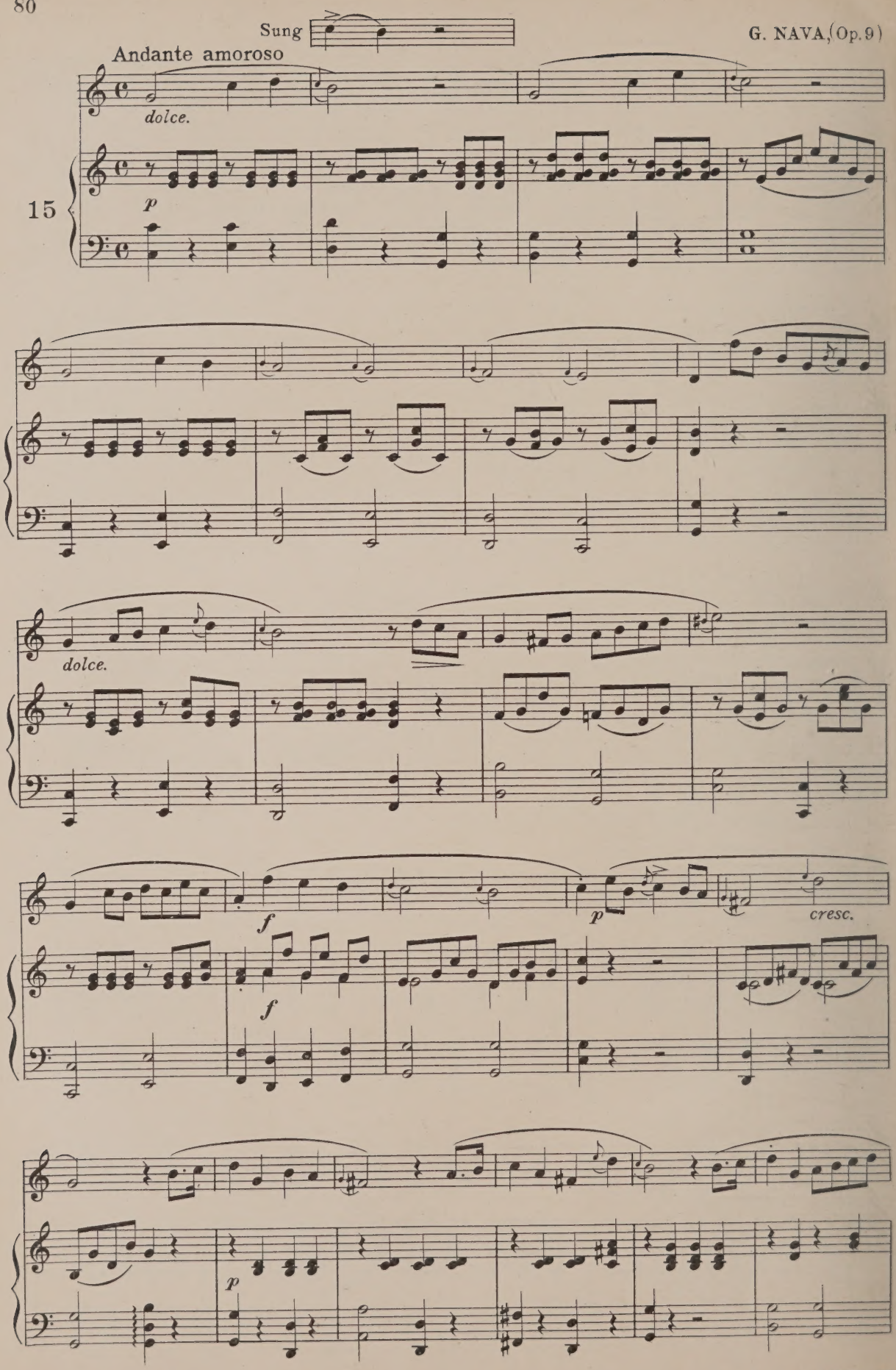
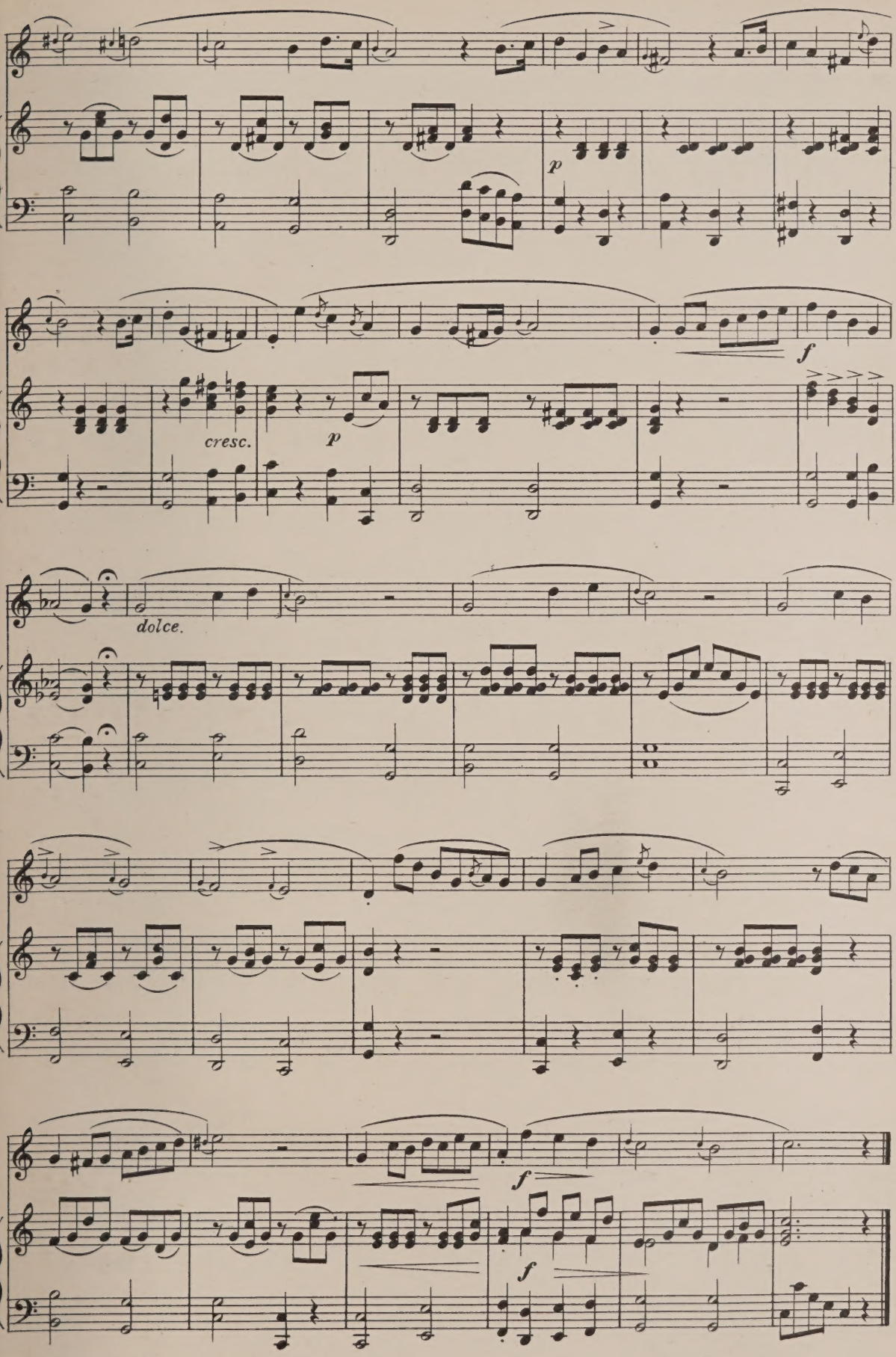
Allegro giusto
14
rall.
a tempo
dolce
colla voce
pp a tempo
dolce
a poco cresc.

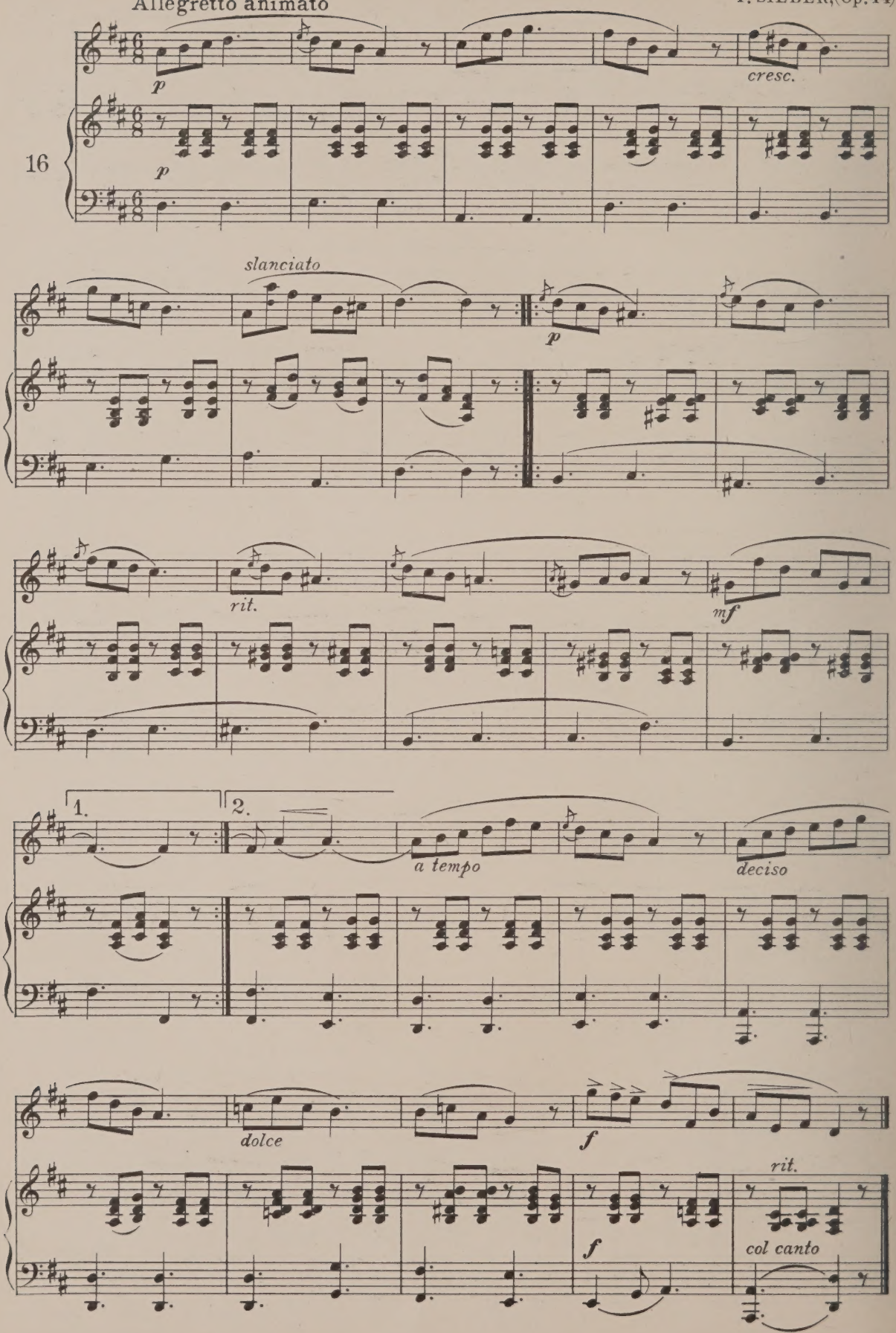

f
rit.
colla voce
a tempo
p a tempo
animato
cresc.
riten.
dolce
animato
riten.
dolce
f
dim.
dim.
p dolce
p


Sung
Andante amoroso
dolce.
p
15
dolce.
f
f
p
cresc.
p

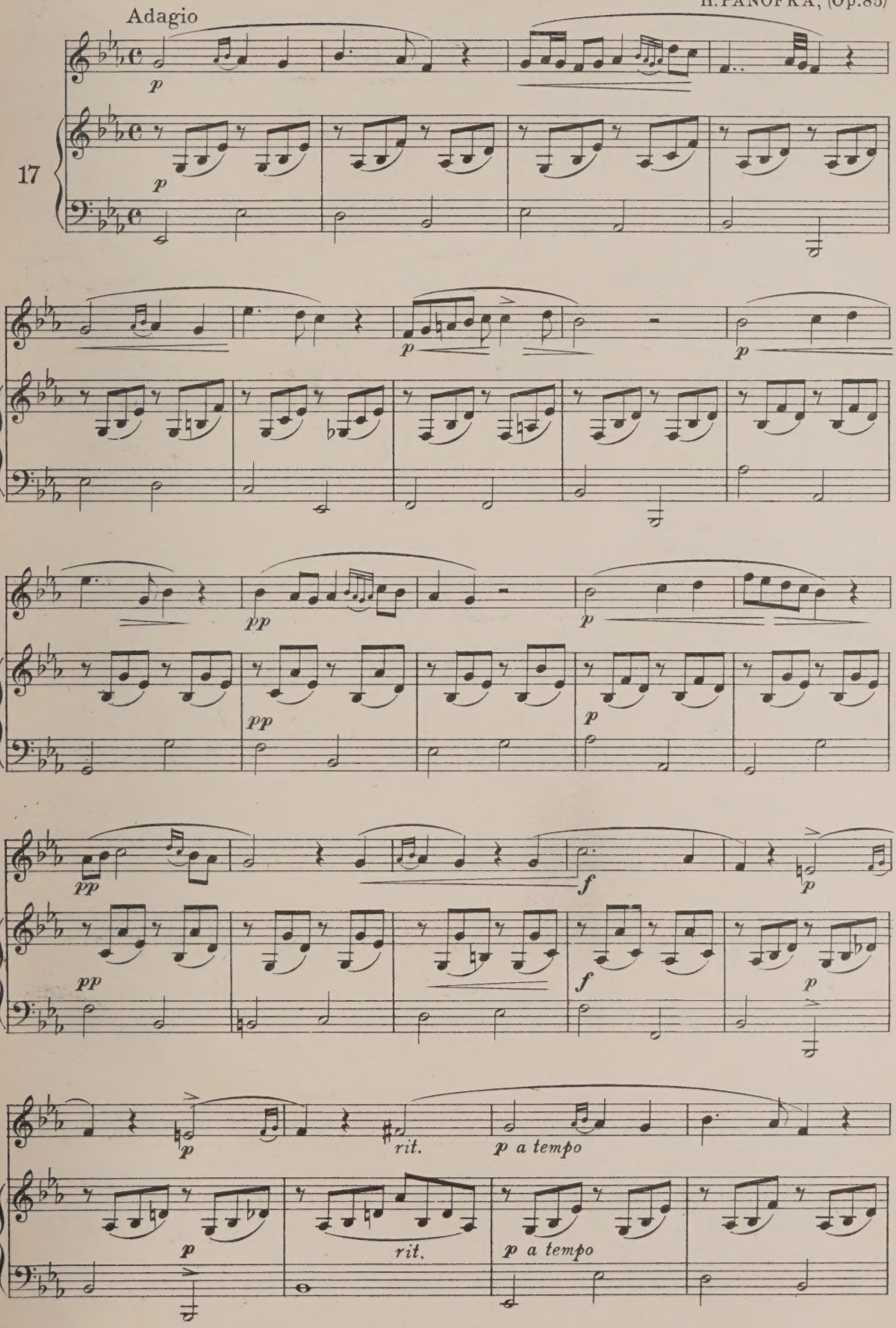

p
f
cresc.
p
dolce.
f
f

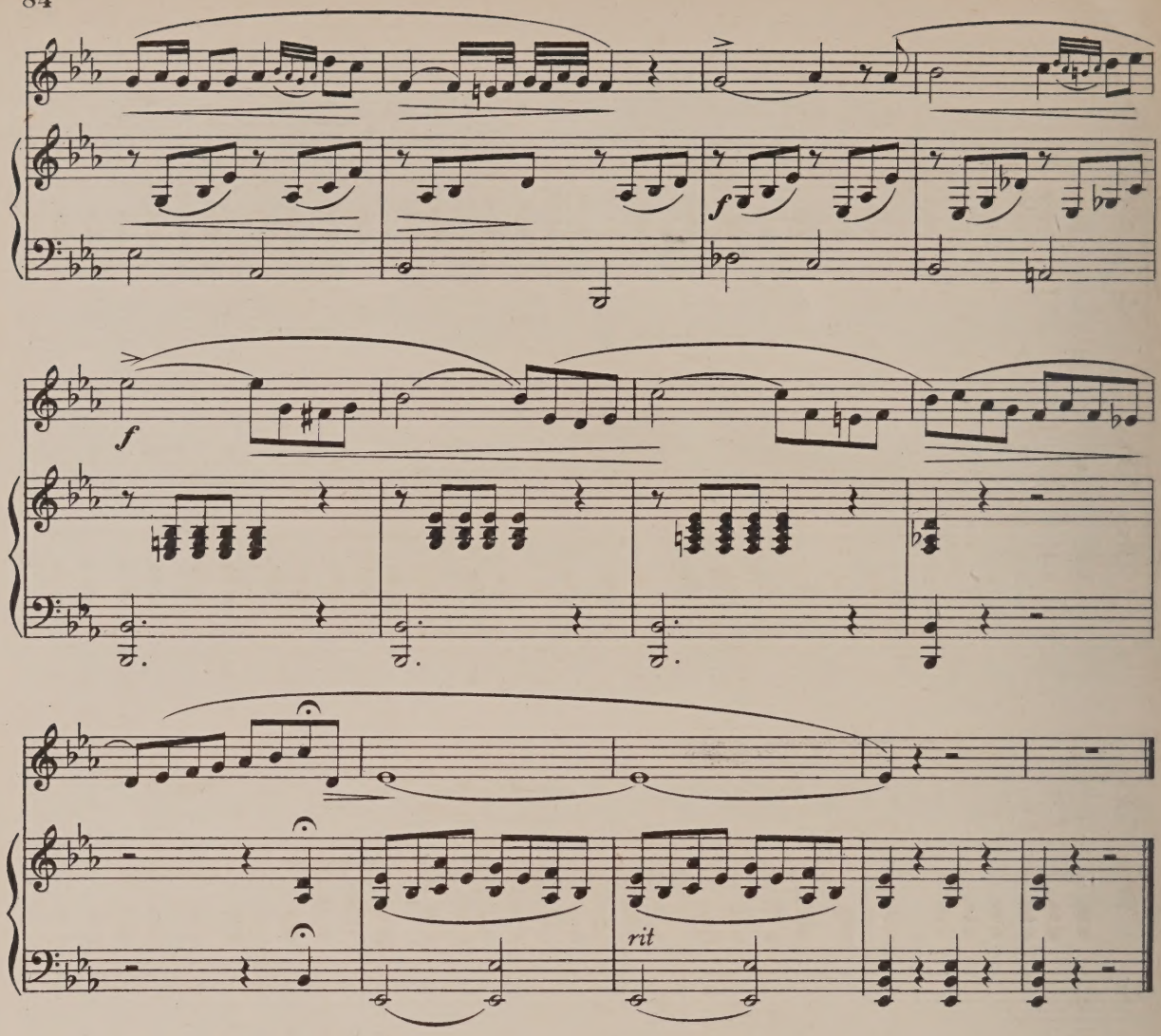
Allegretto animato

F. SIEBER, (Op. 44)



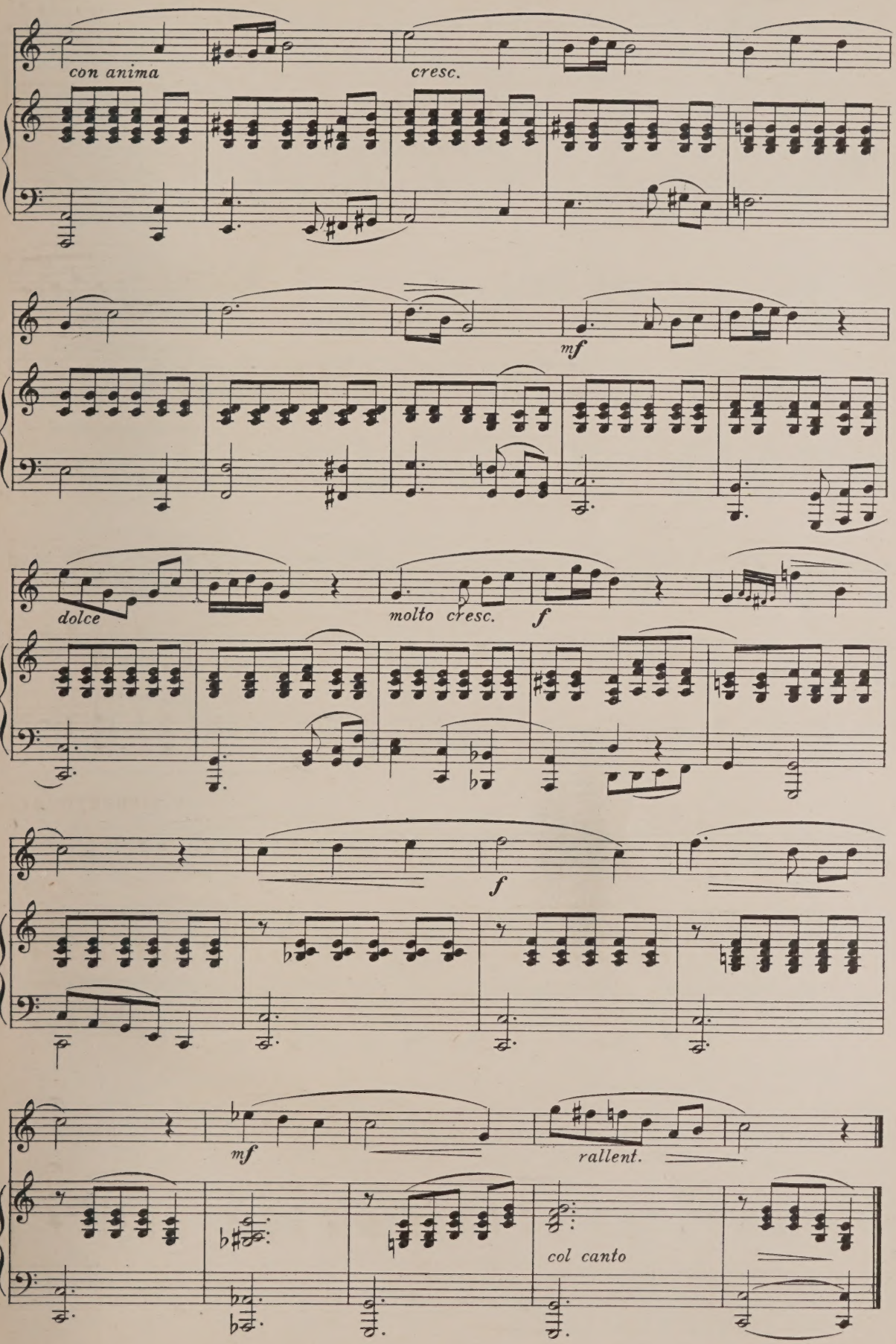
5-44-66930-96


Adagio
17
p
p
p
p
pp
p
pp
p
pp
pp
f
p
f
p
p
rit.
p a tempo
p
rit.
p a tempo



Andante con moto

F. SIEBER, (Op. 44)



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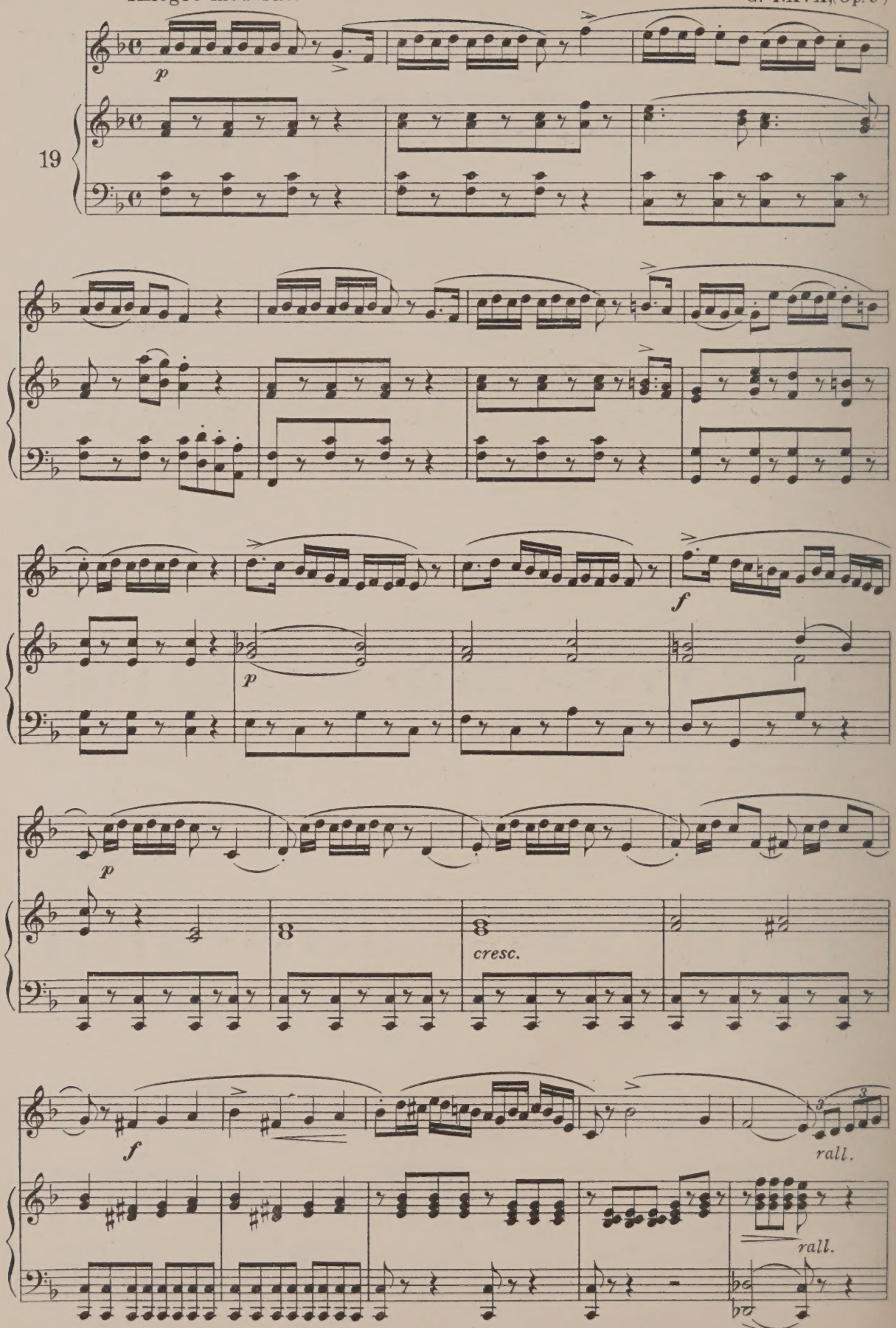
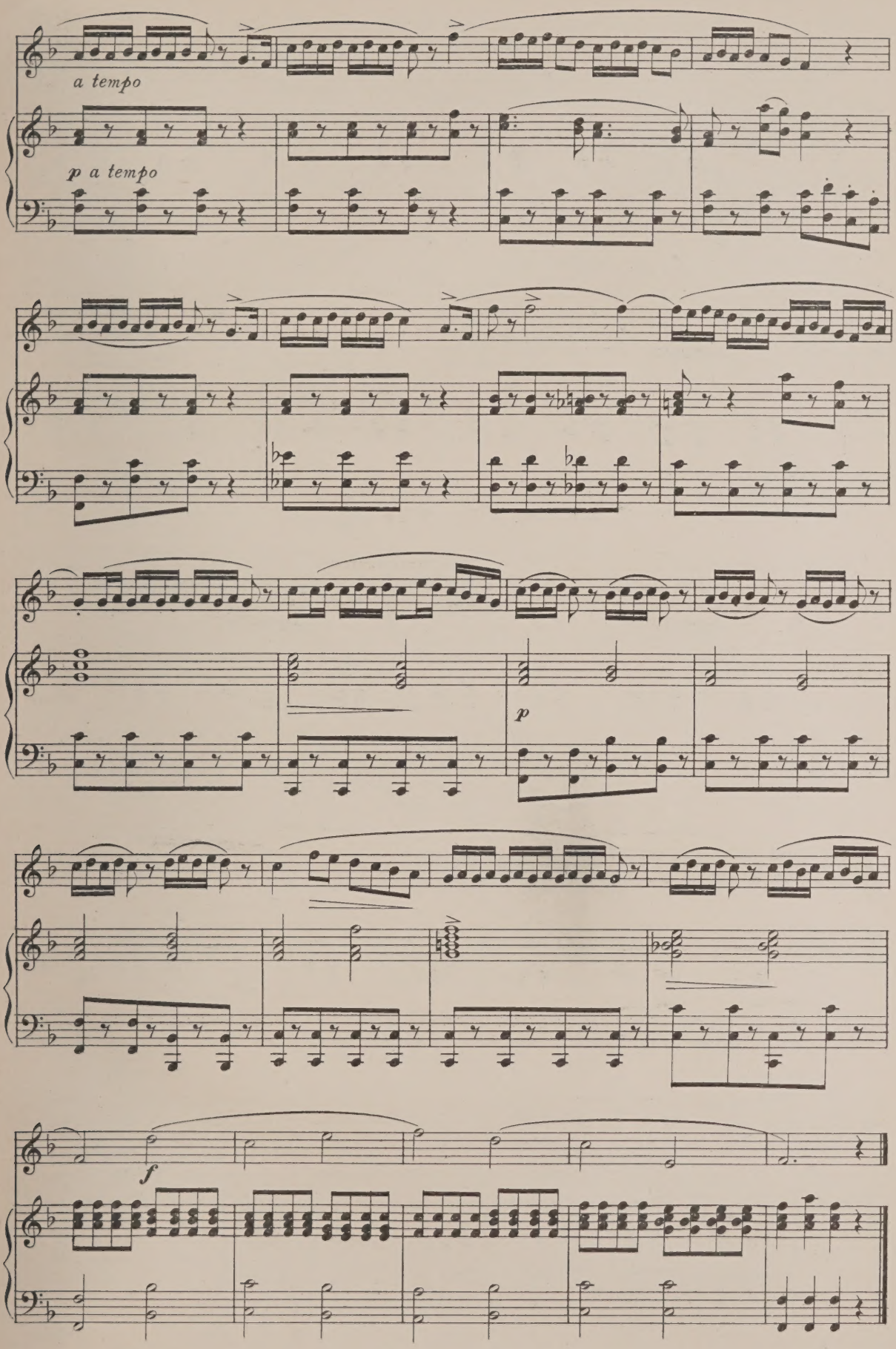
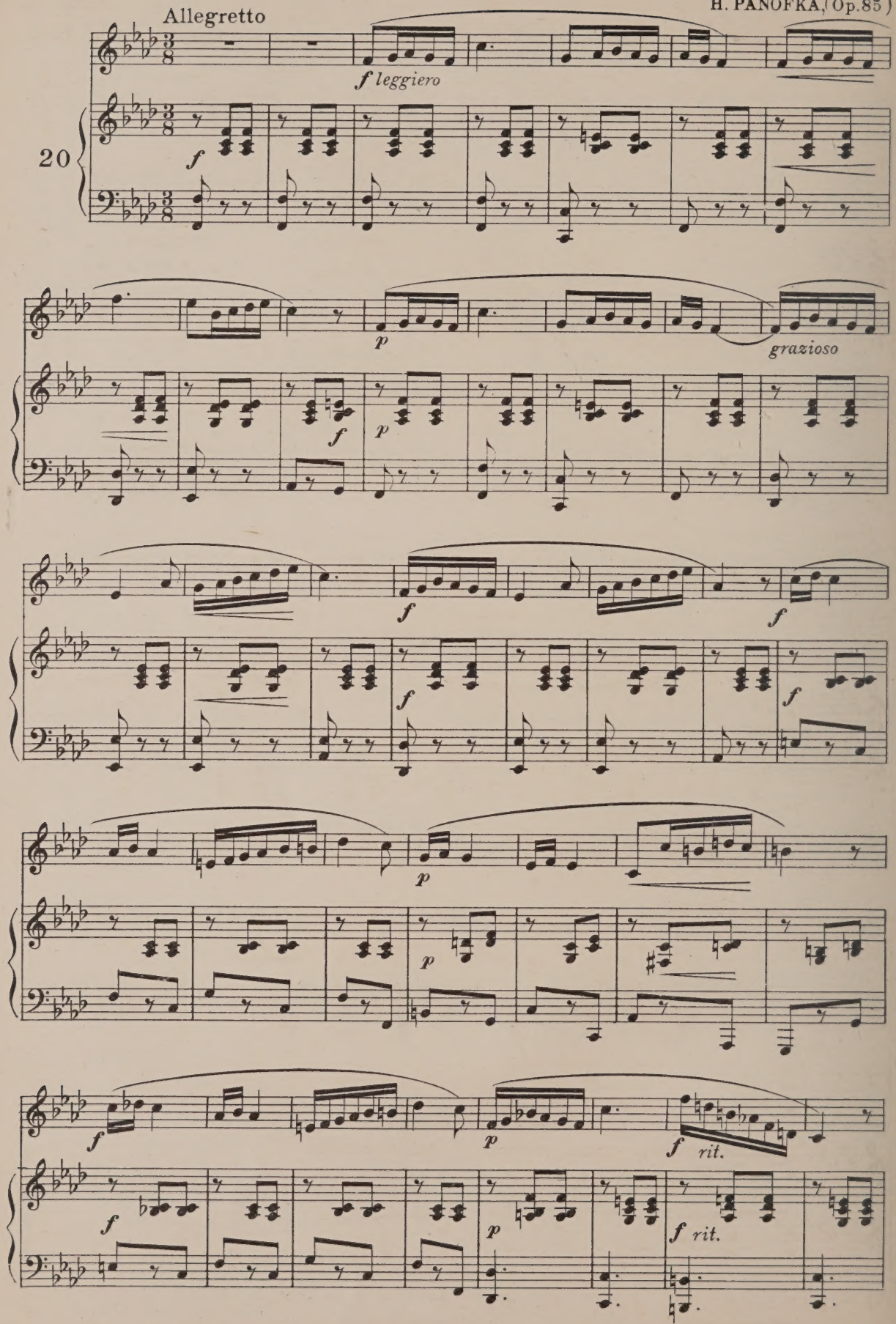
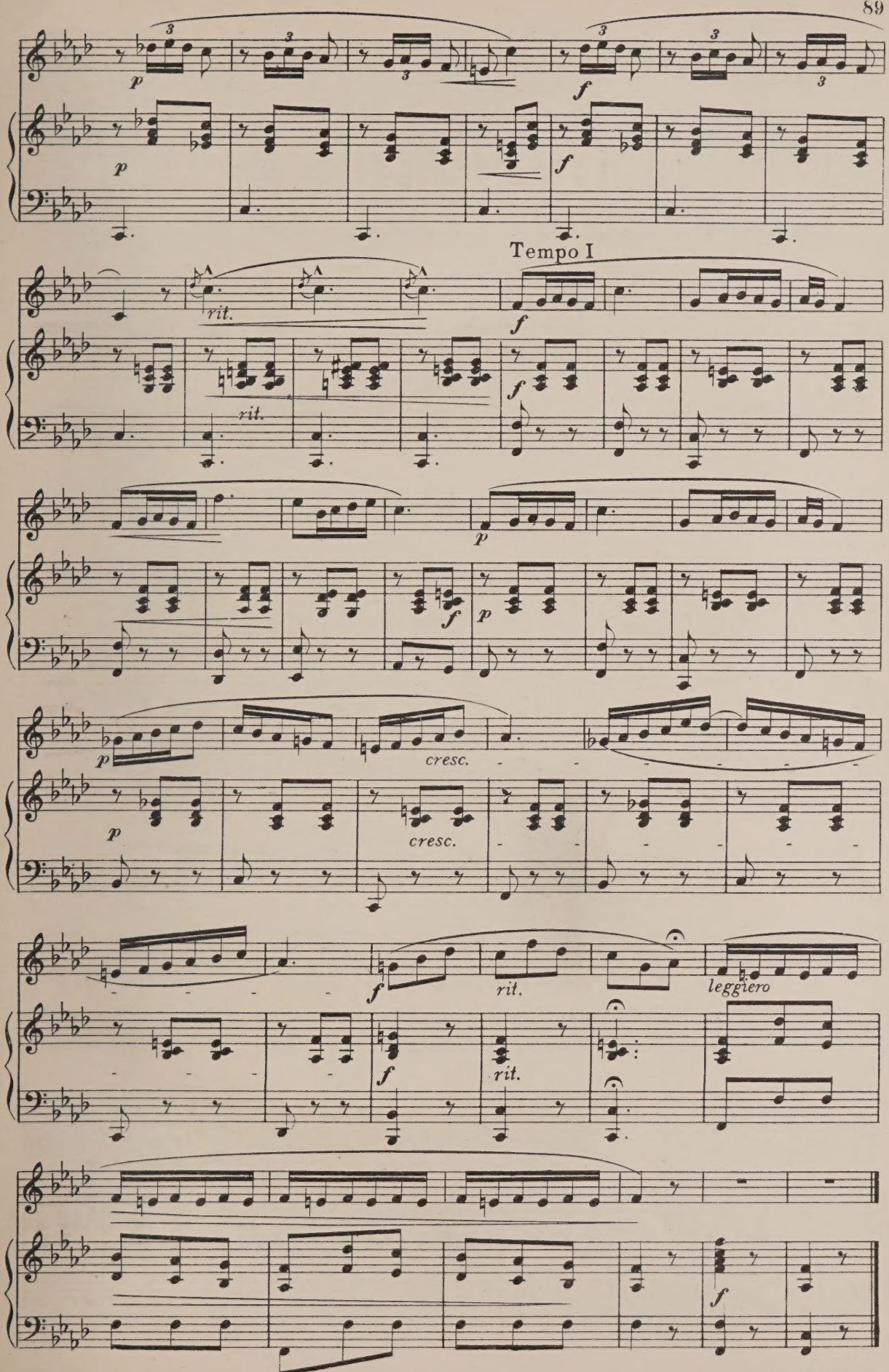
Allegro moderato

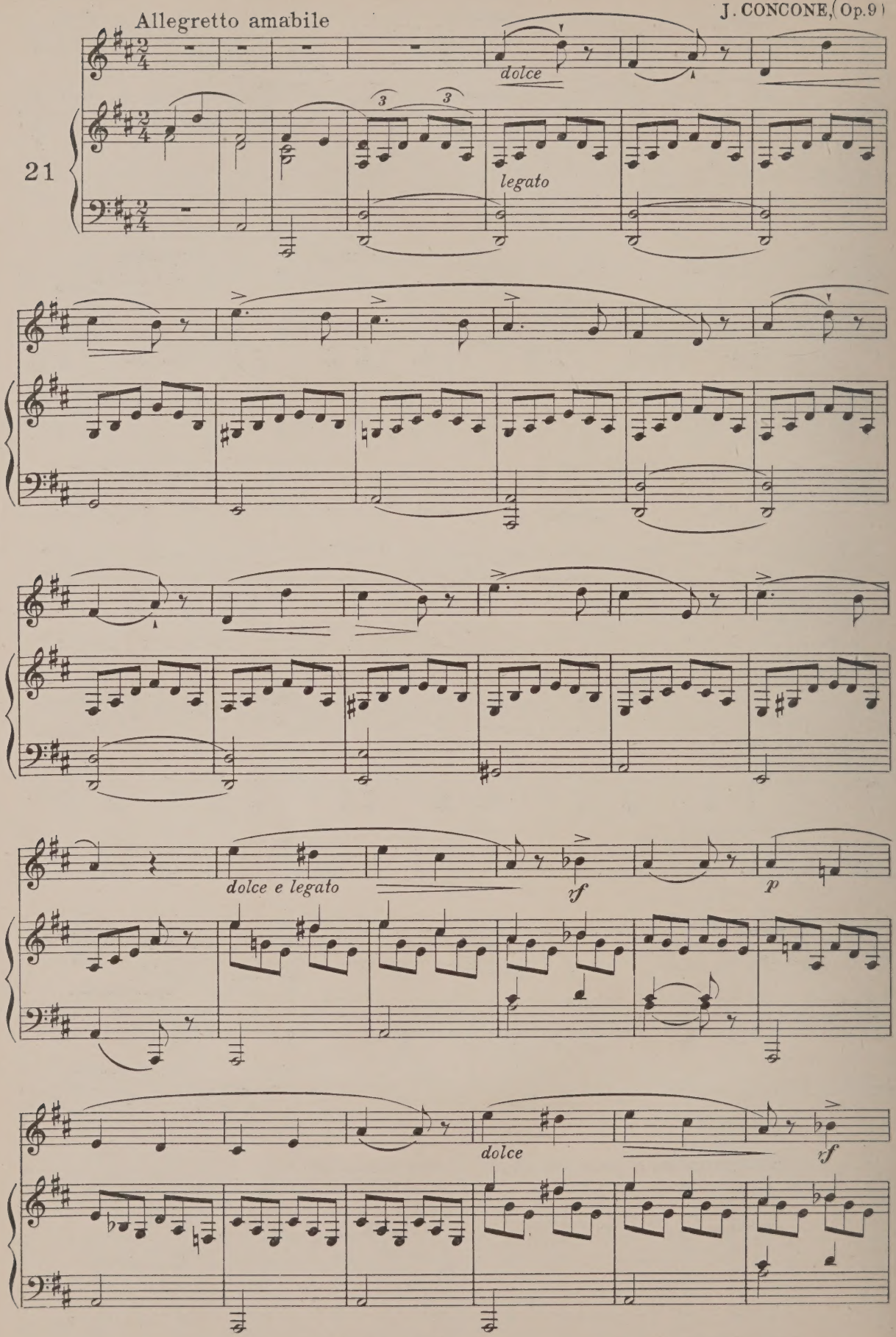
G. NAVA, (Op. 9)

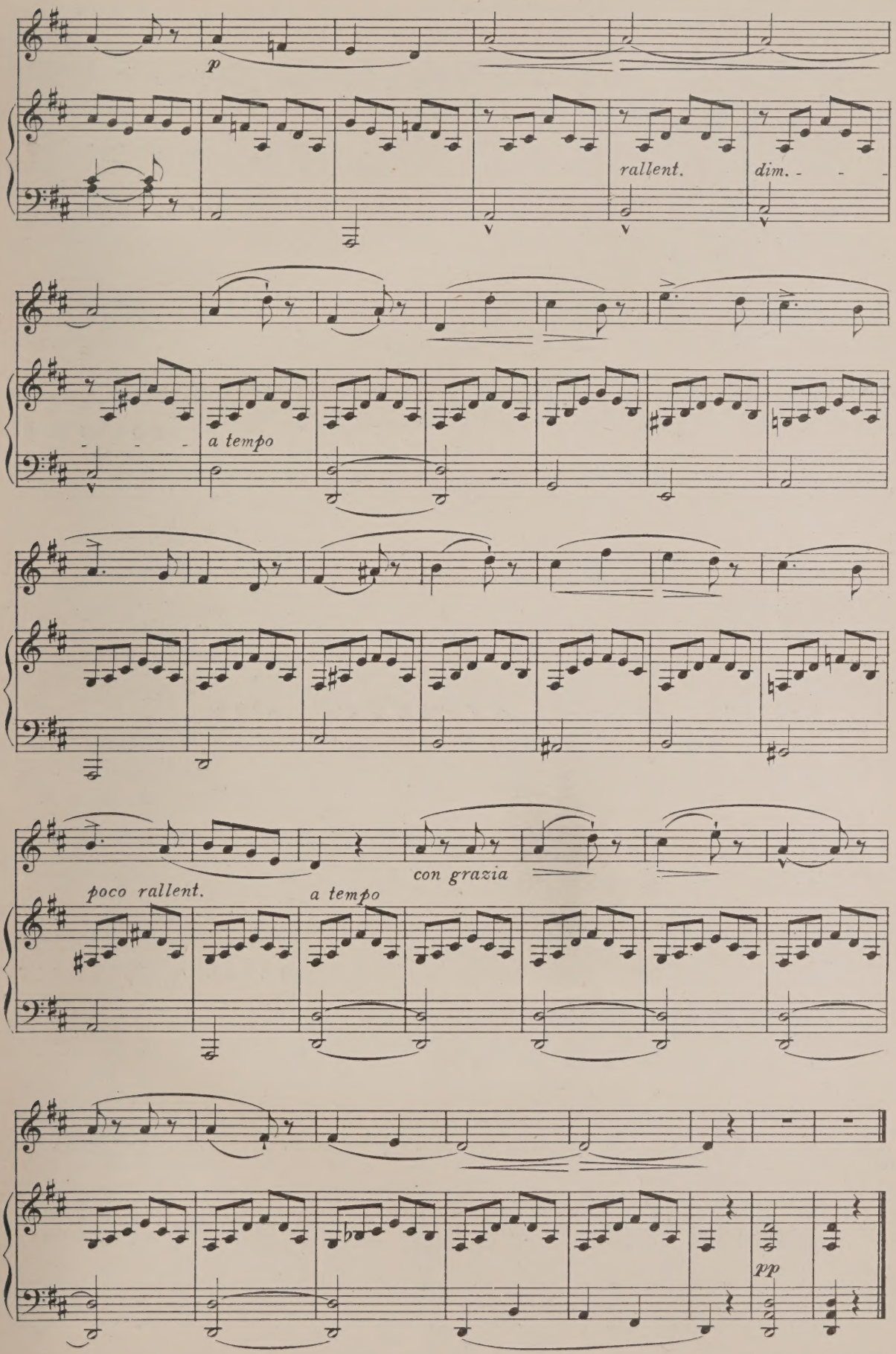



a tempo
p a tempo
p
f


Allegretto
f leggiero
20
f
p
grazioso
f
p
f
f
f
p
p
f
p
f rit.
f
p
f rit.

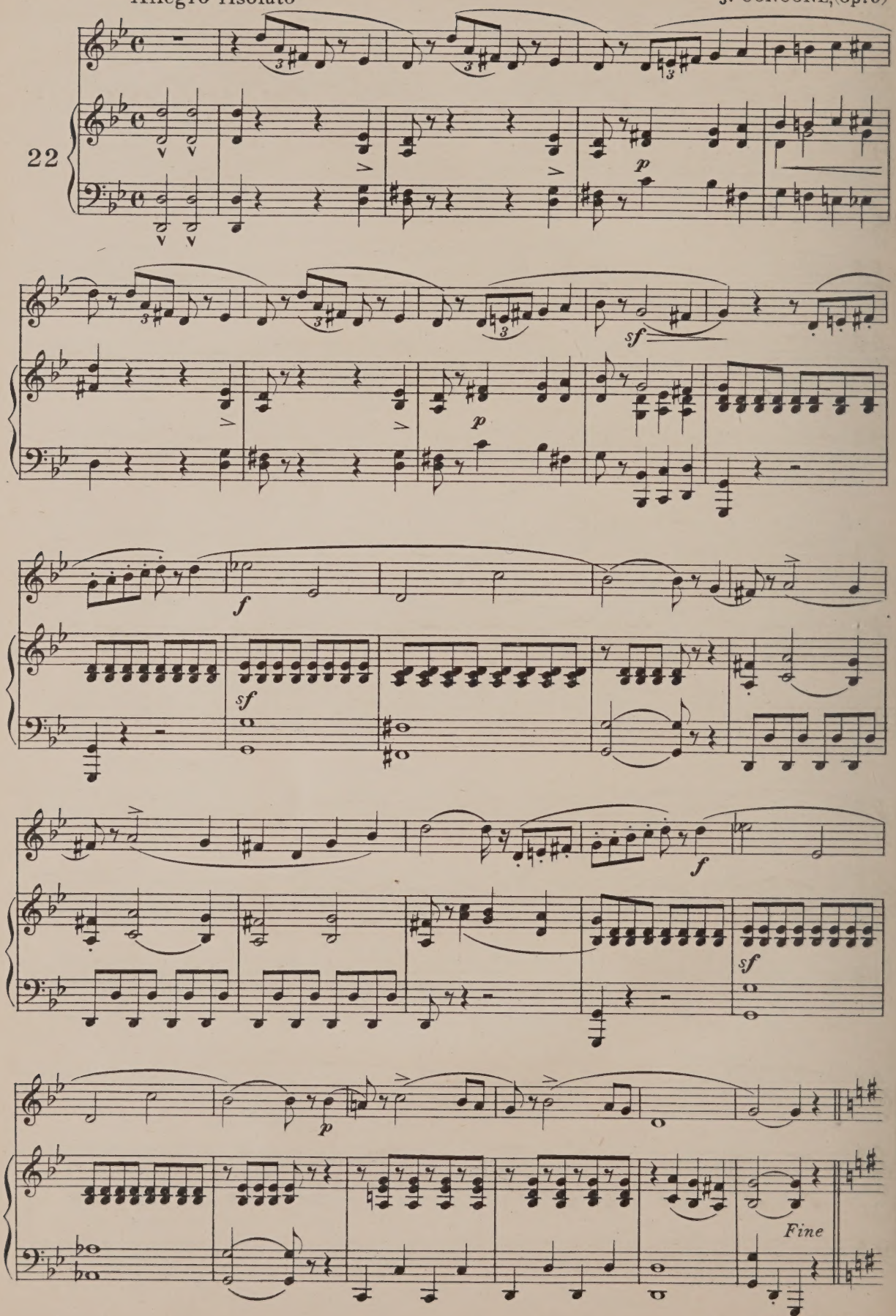

p
f
Tempo I
rit.
cresc.
leggiero

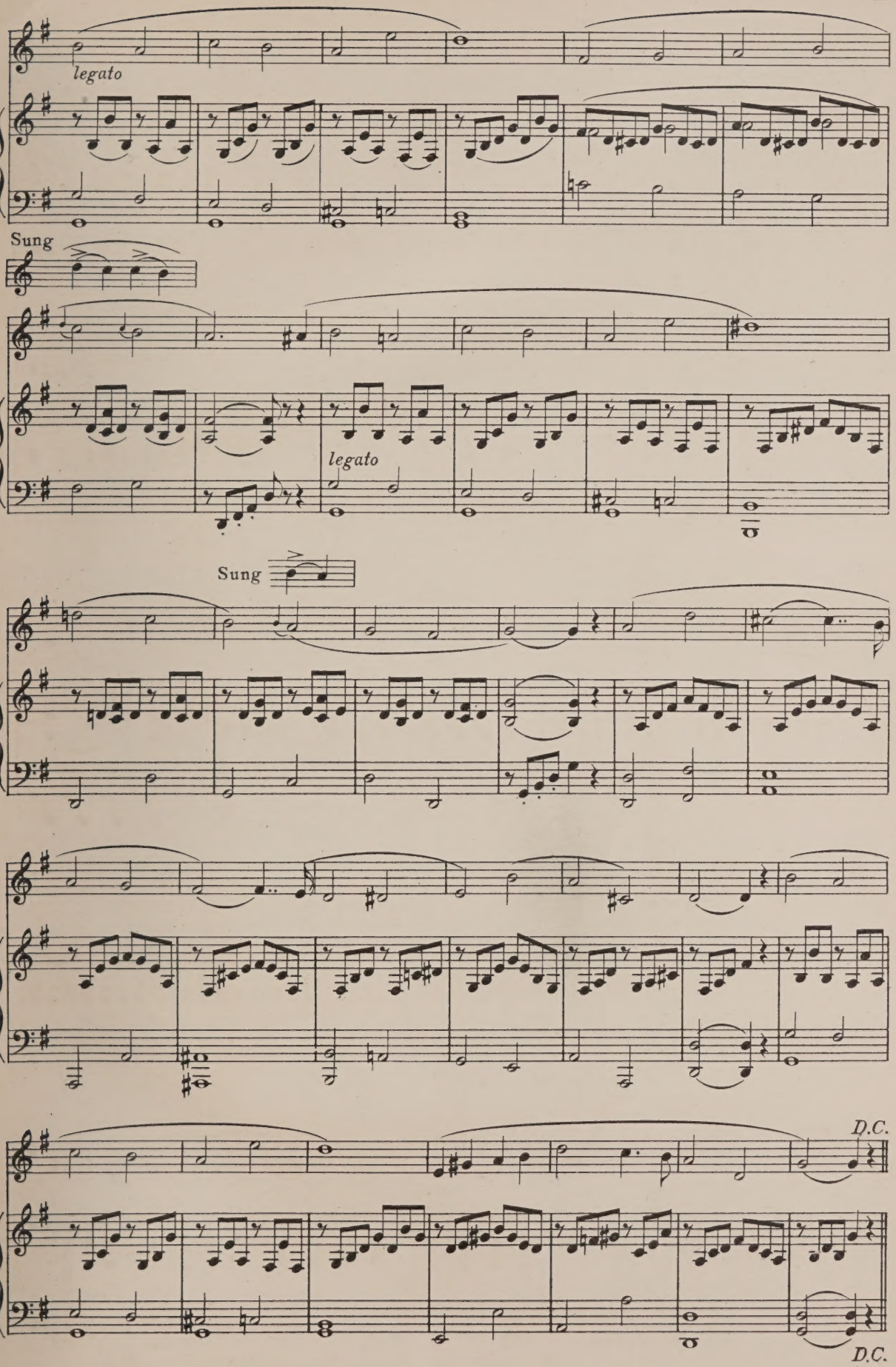

Allegretto amabile
dolce
21
legato
dolce e legato
f
p
dolce
f


p
rallent.
dim.
a tempo
poco rallent.
a tempo
con grazia
pp

Allegro risoluto

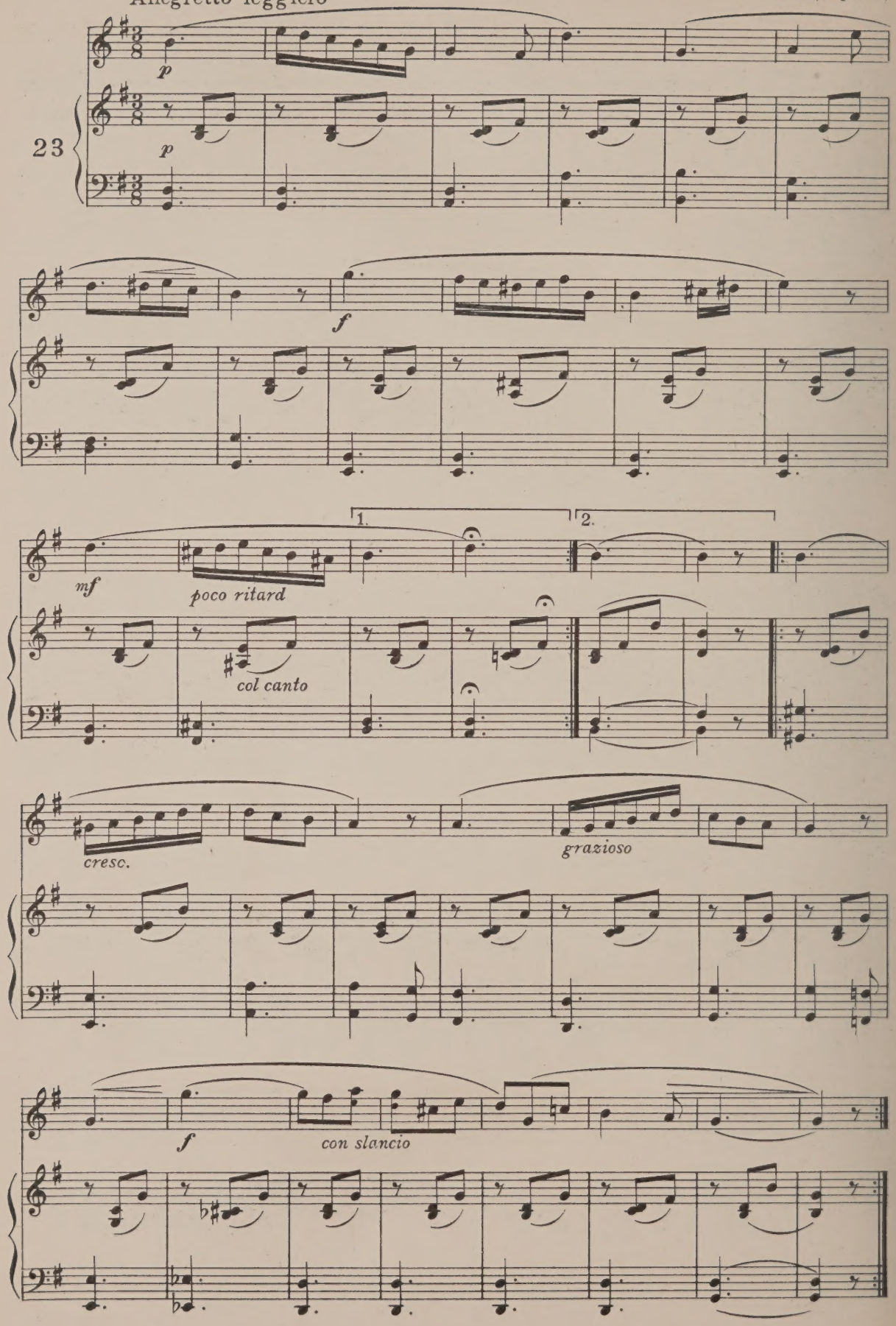
J. CONCONE, (Op. 9)



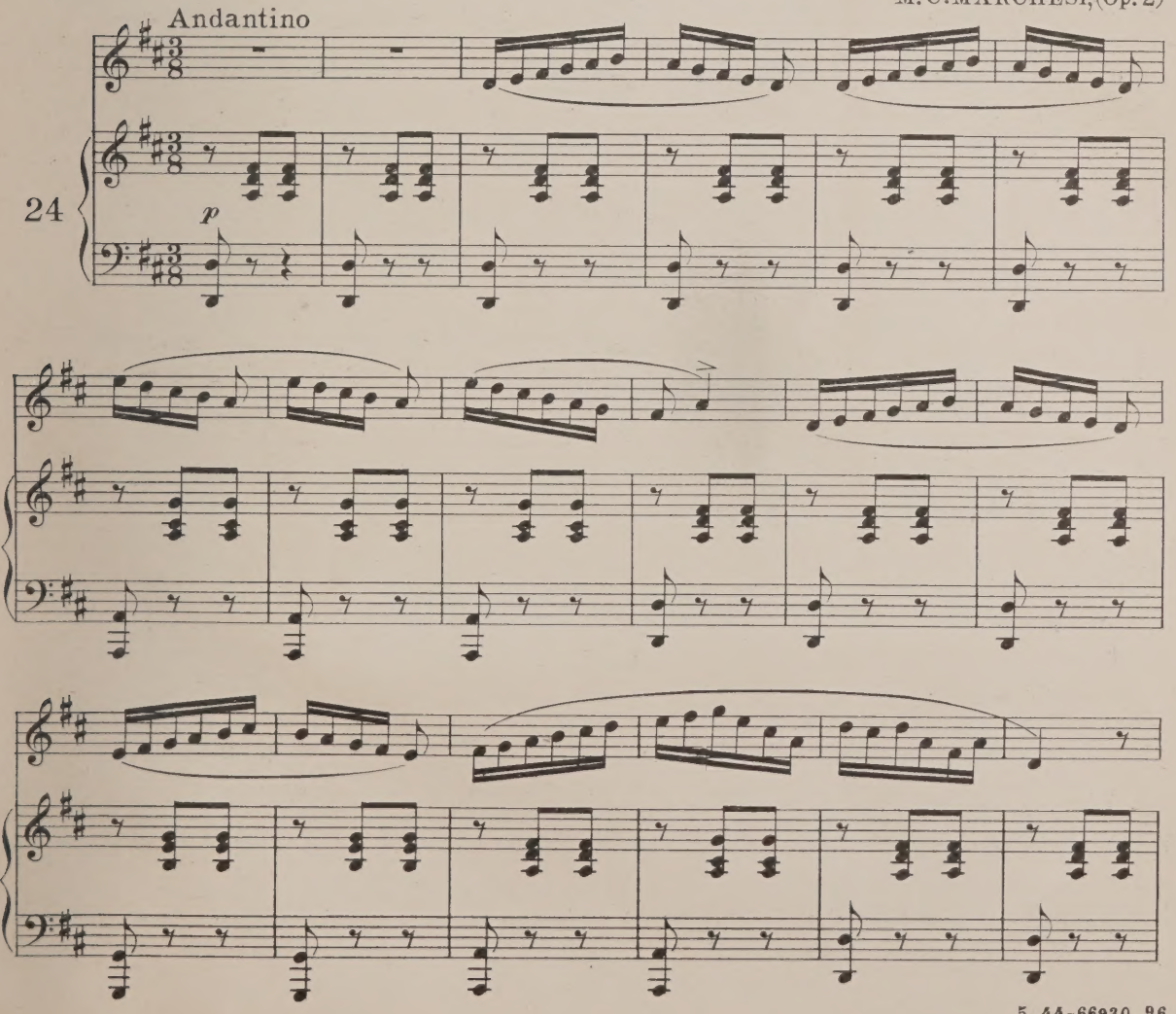

legato
Sung
legato
Sung
D.C.
D.C.

Allegretto leggiero

F. SIEBER, (Op. 44)



M. C. MARCHESI, (Op. 2)



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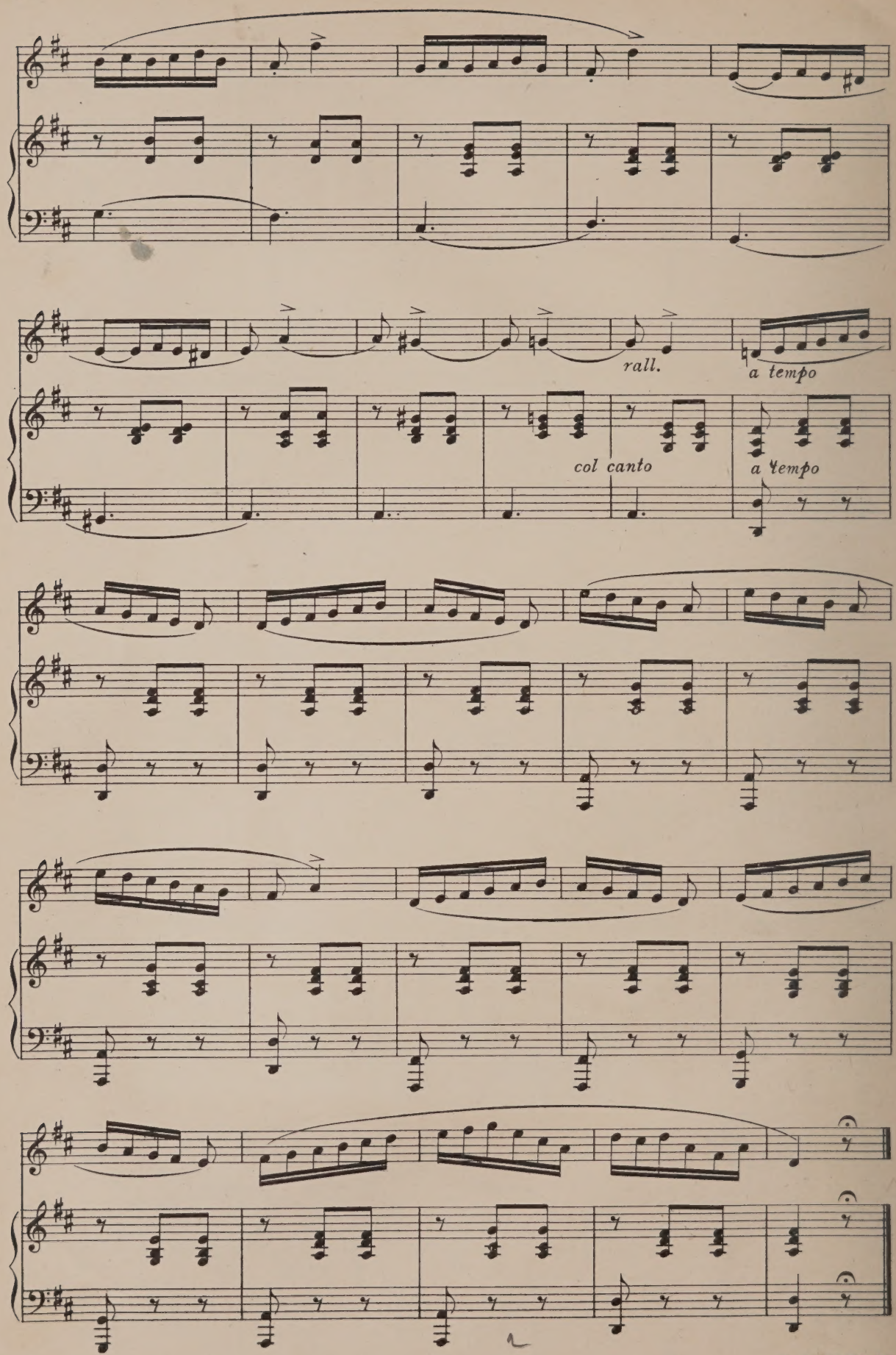

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